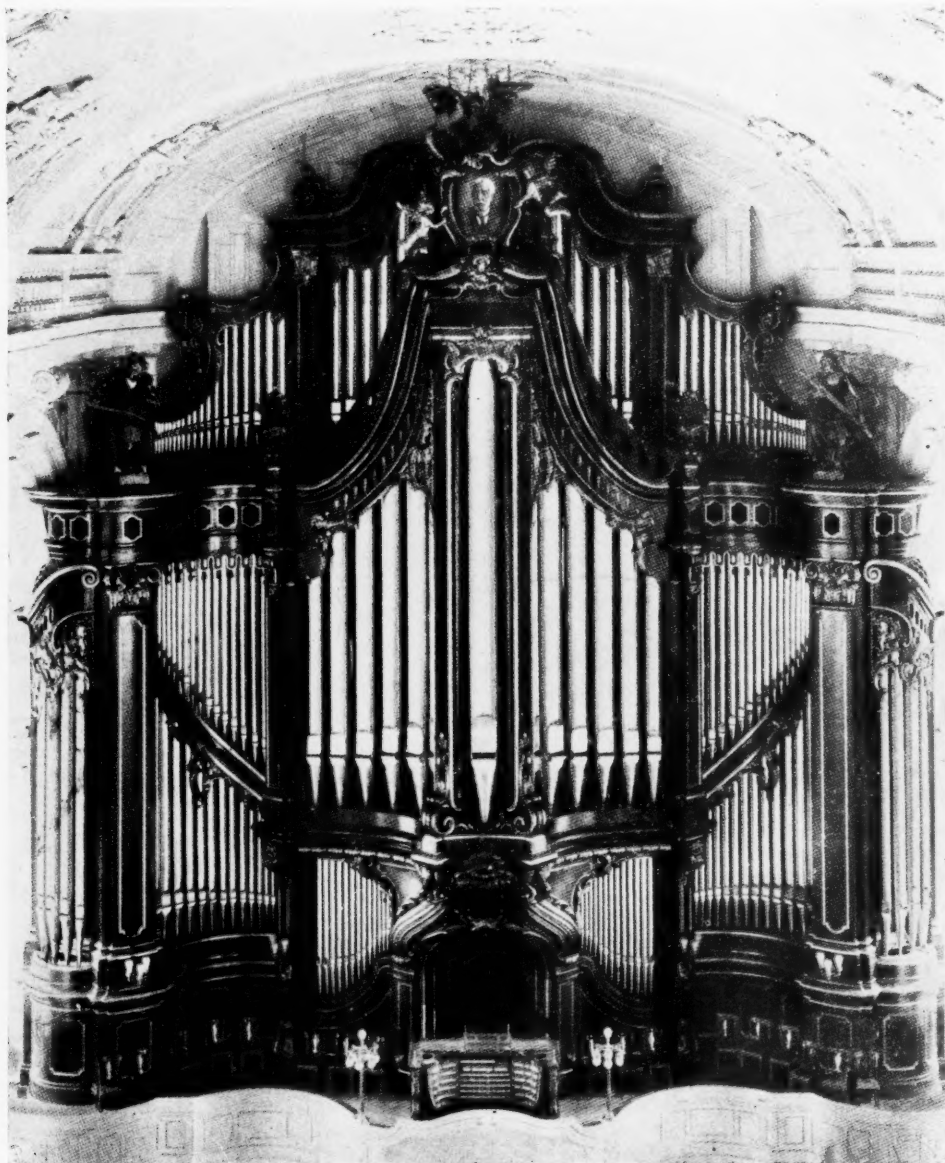
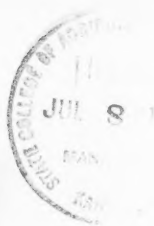


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JUNE, 1954

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This issue on the press June 22, 1954

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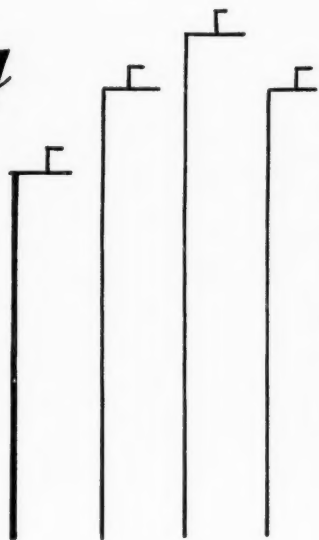
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Organ Music

Dr. Clarence Dickinson—Exaltation, E, 5p, md, Gray 75c, here is music both good and pleasing, music with a message, within reach of all organists but ignoring those with the notion that only the oldest of the old and most outlandish of the new is fit to use; this is not concert music, it's just good music. Published also for organ-harp-violin-cello, parts for small orchestra rentable.

Vernon Griffiths—Procession for a Festival, Af, 6p, me, Novello-Gray, price not named, but when a noble Englishman is good he's very very good, and he is here; but remember its title and use it in church only.

H.Libert—Cantilene, Gf, 4p, me, Grand Orgue 80c, a lovely piece of music for all who still like music; it's just like food, quality being only part of the values, enjoyability being an even more important part. This is enjoyable music, but by no means cheap.

Howard R. Thatcher—Legend, G, 10p, md, Marx \$1.25, music of the kind so difficult to write because it depends, first, entirely on inspiration, and second on sufficient technic to get that inspiration developed musically and put down on paper so it's not buried under totally barren notes; this is music with a real message, and if you don't like it, take a vacation for a year, and then come back to the organ world; if you still can't see anything in it, get out of music entirely. And, Miss Soosie, your heart will tell you exactly what to do with these notes if you don't allow yourself to give even a thought to the Composer or his notes; only your heart is fit to consult and obey. Obey it.

S. Drummond Wolff—Flourish for an Occasion, G, 6p, md, Gray 75c, the title obviously coming from England, the music from the piano; writing a melody in octaves high on the manual is good enough for piano, totally bad treatment for organ composition. But when you want a nice splashy piece to astonish the natives and please them, try this. At your own risk.

HYMNTUNE PIECES

Ellis B. Kohs—Chorale-Variations on Hebrew Hymns, Three, 10p, md, Mercury \$1.50, for organists playing in Jewish temples; this music certainly should be examined by them to determine the rest of it.

Joseph J. McGrath—Pro Ecclesia, 14p, e, McLaughlin & Reilly \$1.25, 6 pieces, some of them of use only to Catholic organists, others to all denominations.

Richard Purvis—An American Organ Mass, 25p, md, Flammer \$2.50, 7 pieces, all music of high quality for the church services exclusively, and good for all denominations; this is not the low-quality stuff so easy to write by the mile, it's real music created by one of our most competent composers, competent because he so rarely attempts to write without something delightful to put on paper.

Dominic Tranzillo—Low Mass Suite on Gregorian Themes, 15p, me, McLaughlin & Reilly \$1.25, 6 mvts., the Gregorian flavor not entirely apparent.

Camil Van Hulse—Messe Basse No.2, 15p, me, McLaughlin & Reilly \$1.25, 5 mvts., looks like good music, this time for Catholic organists only.

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W.H.Ehrich—Pastorale, Af, 3p, e, attractive.

W.A.Goldsworthy—Elevation, C, 3p, e, presumably written

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J.H.Greener—A Song of Joy, F, 5p, me, hardly up to organ standards of today but fine for the Hammond in church.

C.L.Talmadge—Morning Song, G, 4p, md, again quite attractive music of the melodious style so enjoyed by nonliturgical churches everywhere; good for organ as well as Hammond electrotone.

Hammond Electrotone Collections, Bk.1, ar.Cronham and trigger-settings by him, J. Fischer & Bro. \$1.50, 35p, 8 pieces, excellent for the person owning a Hammond in his own home and using it for his own enjoyment. Here it is sufficient to merely list the transcriptions by composer & title: Arcadelt's Ave Maria, Beethoven's Largo Appassionato, Goltermann's Cantilena, Mendelssohn's Allegro con Fuoco, Pierne's Pastorale, Schubert's Festal March, Schumann's Abendlied, Strauss' Reverie.

William France—Suite 2, 12p, me, Associated \$1.50, 4 mvts., published by BMI Canada Ltd., the Composer seeming to believe all the music of the past needs a lot of artificial tonic, but maybe you'll like it.

William France—Oboe Tune, Em, 1p, me, and Gavotte, G, 2p, md, both in one cover, Associated 60c for the two; Mr. France, son of a Baptist minister, was born near New Liskeard in Northern Ontario.

Karg-Elert—Clair de Lune, 3p, me, Marks 75c, a delightful piece of music for everybody, here available for those who use the Hammond electrotone, at home or in their church job, and don't know what to do about using the trigger-setting method for color; actually the one thing the H. electrotone has of any real value is this trigger-setting business for color inventions. Whether Mr. Alphenaar's suggestions are good or commonplace—like all too many Hammond examples—we cannot say without actually hearing them; if they are good, our highest compliments.

Karg-Elert—La Nuit, Df, 5p, me, Marks 75c, and the same goes for this as for the Clair, only this piece doesn't have such great musical appeal.

*MacDowell-ar.Alphenaar—To a Wild Rose, A, 2p, e, Marks 60c, one of the loveliest pieces of all time and will likely be welcomed by all Hammond-electrotone owners; we can only hope the trigger-settings are right.

Camil Van Hulse—Meditations on Wellknown Hymntunes, 22p, 11 pieces, C.Fischer \$1.50, trigger-settings by C.A.J.Parmentier; as usual Mr. Van Hulse has written good music in spite of its hymntune basis.

Some Anthems Reviewed

By WILLIAM A. GOLDSWORTHY

Who picks & chooses from accumulated materials

A—Arthur Bergh—"High in the heavens," G, 4p, m, Flammer 18c, I.Watts text; semi-contrapuntal in character, it gives each voice a melodic line, a refreshing contrast to most hymn-anthems.

A—Charles F. Bryan—"Amazing grace," F, 5p, m, J. Fischer & Bro. 20c, called a spiritual, but sounds like our old common-meter tunes. First verse in unison; in the second the contralto takes the melody with humming accompaniment; third verse is intriguing, being a canon in the octave between the men and sopranos, the contralto humming an obbligato; fourth verse a broad choral burst of praise.

A6—William H. Buckley—"Jesus the weary wanderer's rest," A, 4p, m, Gray 16c, conventional text, rewarding music. Much divisi, with a second bass part that will deter some; if you have these voices, they will make a splendid effect in this number.

A6—Dr. Joseph W. Clokey—"He that dwelleth in the secret place," A, 7p, me, o, ssatbb, J. Fischer & Bro. 20c,

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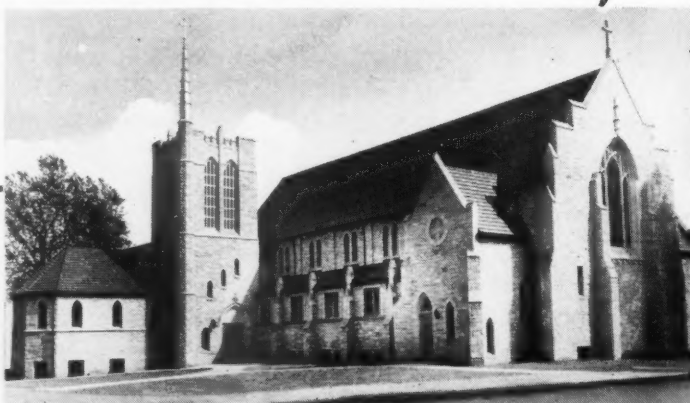
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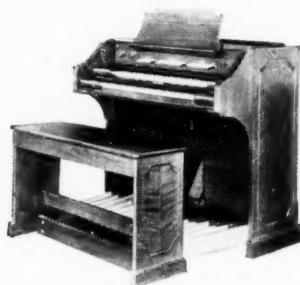


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another reprint from "We Beheld His Glory" and again thanks to the publisher, for this is one of the loveliest 6-part works we know. If your basses are sufficient to divide, get this. The organ part will be a job in this day of slavish doubling of the voices.

A8—Dr. Joseph W. Clokey—"Sing unto the Lord," Bf, 17p, o, m, J. Fischer & Bro. 35c. Fischer has reprinted this famous double-chorus from Dr. Clokey's "We Beheld His Glory," and a welcome addition it is. More of these separate reprints should be made, as they make available numbers that many choirs could not use if only the full score were obtainable. This is a grand festival anthem full of fire and melody, with a wonderful part for the organist. It is not too hard for the chorus. We have heard it with soloists singing the first choir in the divisi, the chorus doing the second choir. The effect is thrilling too when done in this manner.

A6—Dr. Norman Coke-Jephcott—"O Lord support us," Em, 4p, m, Gray 16c, one of Dr. Coke-Jephcott's best; he may not agree, for it is perhaps too simple structurally for him to so classify it; but he has caught the quiet clarity and confidence this favorite old collect possesses, and has expressed it in lovely music. If you have an evening service, get it. If not, get it anyway for your personal comfort.

AO8—David S. Cooper—"Psalm 150," 40p, d, Marks \$1.25. This is something—the last word in modernity as applied to choral writing. I doubt if there are ten concords in the whole work, and they must have crept in by mistake. I give you a sample of a long-held chord: B-E-Gs-Gs-Bs-Ds. At a rehearsal ask six of your singers to attack this chord, hold it, and observe the effect on the rest of the choir. And against this, the organ is playing (and holding some of the notes) Ef-Bf-Af-C-G-D-A-F. Try it sometime. The man has good form and ideas, and a textual sense; but he is obsessed with the idea of stridency. And a series of ejaculations, beginning with the bass and building upward: A-C-E-A-D-F-Gs-G. Another interesting device is using the right hand in one key with the left and feet in opposing keys. This is wonderful paper music, but we will gamble the Composer never heard it sung. Even those remarkable persons, Hugh Giles and Searle Wright, would draw back from this one. Get a copy in order to see what not to do.

AJ2—W. Glen Darst—"Supplication," C, 4p, e, Gray 16c, suitable for Children's Day or general use. In Mr. Darst's familiar graceful style. And here may we speak for the choir budget? The desire has been expressed that publishers, all members of AsCap, get together and make some uniform rate for anthems. This Darst number costs 16c; others in the review are listed at 22c for 4 pages. What is the answer?

A—Lanson F. Demming—"Responses, Five," 4p, e, Canyon 22c, short easy responses for differing parts of the service; not intended to be great music, but to petition quietly for blessing.

A—Garth Edmundson—"Come Christians join and sing," G, 7p, m, Gray 18c. When you have a desire to sing irresistible

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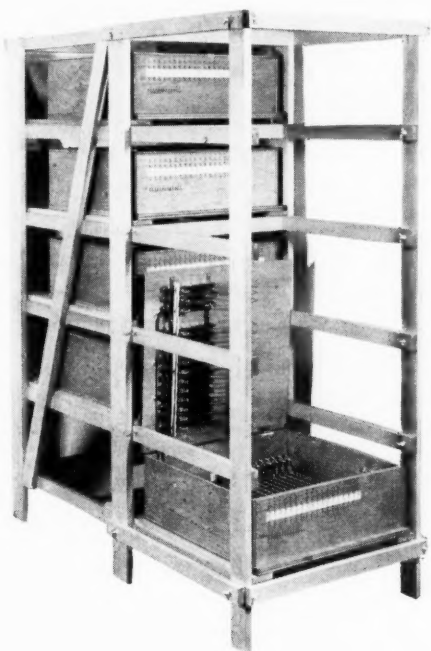
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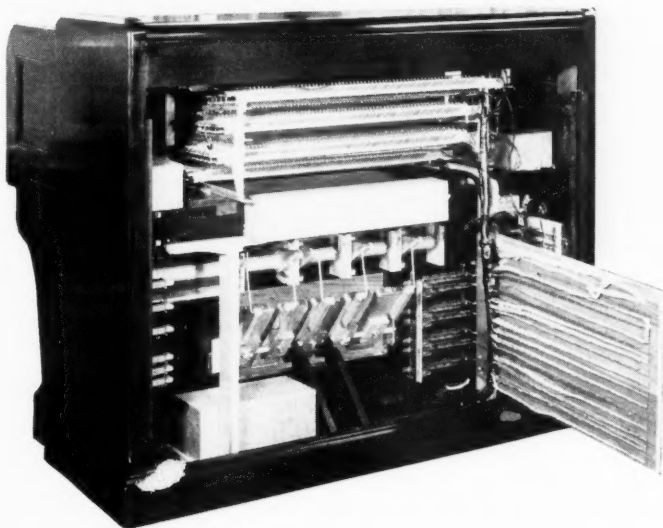


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music, go to the sage of Newcastle, and if you sing this one without awakening the desire of the congregation to join in, then you have failed. Bursts of praise, followed by the ubiquitous Alleluia is all the number consists of, but that is enough. The location of the men's parts (I am forbidden to use tessitura) is where they can get their teeth in it, and how they do! What a melodic line this writer has.

Church Songs

Harry Banks—"Prayer of St. Francis," F, 3p, e, Gray 60c, range D-G for high voice, another edition for medium or low, opens with serene and lovely music, returns to it again after a barren middle section.

Kathleen Blair—"As the hart panteth," F, 4p, e, Gray 60c, F-Gf for high voice only, Psalm text, distinctly piano accompaniment, and some things dragged in just to be different. Why do the ladies behave so?

Joseph Bonnet—"O Saving Victim," Ef, 2p, E, Grand Orgue 60c, Ef-Ef, Latin and English texts, masterful music of a high type of genuine beauty and expressiveness to enrich any service; our choice is for baritone; the quality of this composition will surprise many. Get it if you ever use vocal solos.

Olive Duncan—"Thy loving kindness," G, 4p, e, Church-Presser 60c, Ef-G, Psalm text, smooth genuine music of good quality—and once again, when composers try to write church songs why don't they provide an organ accompaniment, not piano?

Paul J. Sifler—"De Profundis," Cm, 5p, me, Gray 60c, Bf-F for baritone, and you can look this one over for yourself; Mr. Sifler is doing strange things and you can figure them out, but remember he's a man with ideas, some of them likely to be good; he can add two and two and get four, but he thinks there may be more profitable things to contemplate just over the hill, and he's on the road up to take a look. But he's not writing for amateurs.

Harold M. Smith—"The Christian's Prayer," C, 2p, e, Marvin 40c, C.B. Smith text, range B-C, a lovely song, simple, devotional, makes sense, makes the hearer join in the prayer of the text. You don't manufacture music like this; it comes to you as an inspiration, you write it down quickly, and give it an appealing accompaniment.

Eric H. Thiman—"Happy is the man," Af, 4p, me, Novello-Gray 90c, C-E, for medium voice only, Proverbs text; the Composer is one of England's best.

Eric H. Thiman—"The Wilderness," Ef, 6p, e, Novello-Gray 90c, D-E, for medium voice only, Isaiah text, and you may like this song better than the other. One thing about these Englishmen, you never catch them making the blunder of writing a piano accompaniment to a song or anthem for the church; they seem to know that churches have organs. Will Americans ever learn?

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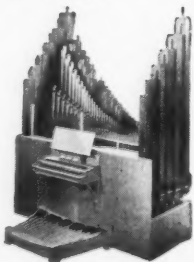
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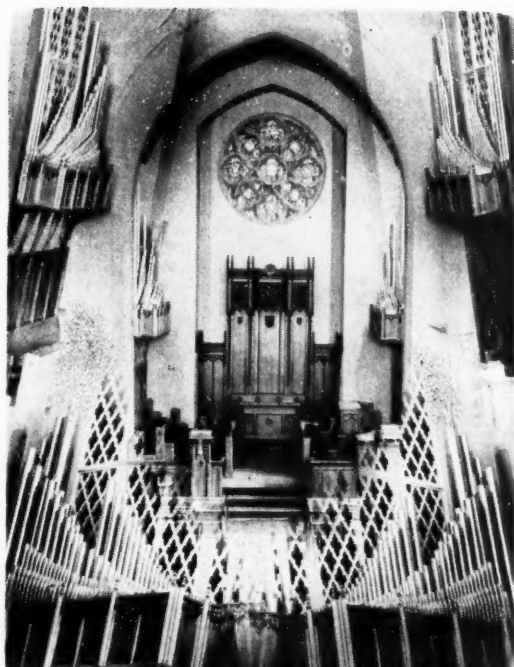


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Charles van Bronkhorst

EXPLANATION OF ALL T.A.O. ABBREVIATIONS

MUSIC REVIEWS

Before Composer:

*—Arrangement.
A—Anthem (for church).
AH—Anthem for Hebrew temple.
C—Chorus (secular).
O—Oratorio-cantata-opera form.
M—Men's voices.
W—Women's voices.
J—Junior choir.
3—Three-part, etc.
4—Partly 4-part plus, etc.
Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension. M—Mother's Day.
C—Christmas. N—New Year.
E—Easter. P—Palm Sunday.
G—Good Friday. S—Special.
L—Lent. T—Thanksgiving.

After Title:

c, q, cq, qc—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s, a, f, b, l, m—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).

o, u—Organ accompaniment, or unaccompanied.

pu—Partly or perhaps unaccompanied.

e, d, m, v—Easy, difficult, moderately, very.

3p.—3 pages, etc.

3p.—3-part writing, etc.

Af, Bm, Cs—A-flat, B-minor, C-sharp.

INDEX OF ORGANS

a—Article.
b—Building photo.
c—Console photo.
d—Digest or detail of stoplist.
h—History of old organ.
m—Mechanism, pipework, or detail photo.
p—Photo of case or auditorium.
s—Stoplist.

INDEX OF PERSONALS

a—Article. m—Marriage.
b—Biography. n—Nativity.
c—Critique. o—Obituary.
h—Honors. p—Position change.
r—Review or detail of composition.
s—Special series of programs.
t—Tour of recitalist.
*Photograph.

PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. I.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.
**Evening service or musicale.

Obvious Abbreviations:

a—Alto solo. q—Quartet.
b—Bass solo. r—Response.
c—Chorus. s—Soprano.
d—Duet. t—Tenor.
h—Harp. u—Unaccompanied.
j—Junior choir. v—Violin.
m—Men's voices. w—Women's voices.
off—Offertoire.
o—Organ. 3p.—3 pages etc.
p—Piano. 3p.—3-part, etc.
Hyphenating denotes duets, etc.

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JUNE 1954

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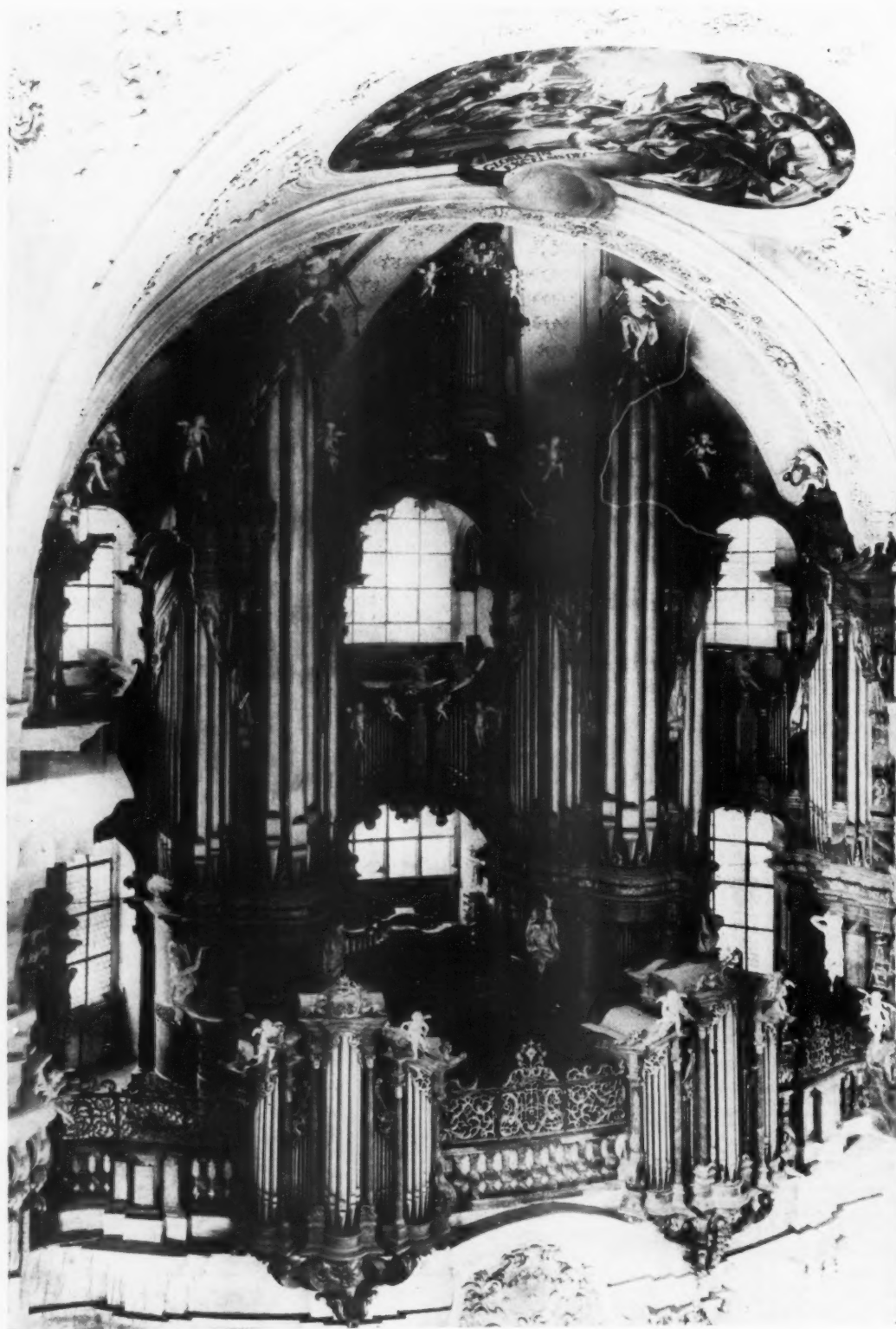
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ORGAN INTERESTS INC., RICHMOND STATEN ISLAND 6, NEW YORK CITY



T.A.O.'S FAVORITE OF ALL CASES

The Hon. Emerson Richards made this photo available to T.A.O. readers; organ built by Joseph Gabler who took 13 years to the job and this enormous case was first pictured by Dom Bedos in 1766 in his monumental Art of Organ Building.

THE AMERICAN ORGANIST, June 1954

Thirty-Two Foot Pedal Voices

By JEAN PASQUET

A discussion of the utility and the cost of such ranks

ARE 32' stops (real pipes not Resultants) necessary, practicable, and artistic in a large organ, or are they of questionable value, fad, an "expensive draft," and useless consumers of valuable space and money? This question was prompted by comments and gossip about what was to happen to some of our finest organs which were to be "modernized" or "brought up to present-day standards" by taking out the 32's put in their pedal divisions by master builders, and even going so far as to remove unison Diapasons as being unnecessary; and filling the space with screaming mixtures whose only effect is to drive Sister Soosie and her dollar-depositing brethren from our churches with aching ears.

Lest there be misunderstanding, I am one of the strongest advocates of mixtures and mutations, witness the final stoplist of the 4-manual I designed and built in my studio in Garden City, which contained in the Pedal division a five-rank mixture of open Diapason pipes plus two more stops of 4' open Diapasons, one of which was borrowed.

If 32' tone is artistic and practical, then it should be included in the design of a properly appointed organ (provided the auditorium can effectively use such low frequencies, as will be explained later). If an organ is to be modernized and it contains 32' stops put there by a master builder of the past or present, they should be retained; he knew why he put them there. Here are the bare facts about 32' stops, each of which will be discussed in turn.

More than half of the lowest octave (the expensive part) cannot be heard as musical tone.

They are very expensive and require much valuable space. They are effective only in a large auditorium.

They were used by the great builders of the past.

The human ear has a limited range of audibility which varies slightly in different people. The average range where sound can be recognized as musical tone is from about 25 to 4500 cycles per second, which is about the range of the pianoforte. The lowest A on the piano has a frequency of 27.5 c.p.s. Just as the human eye requires that the motion-picture projector show a minimum of 16 frames a second in order to receive the impression of continuous motion, so the ear, to recognize a low frequency as a musical sound or tone, must receive beats fast enough to give the sensation of continuous sound. To most listeners any frequency lower than 25 c.p.s. ceases to be sound and gives the impression of 'puffs' in rapid succession.

An open pipe 16' long sounds CCC (lowest-C on the Pedal clavier) and has a frequency of 32.7 c.p.s. which is near the lower limit of audibility. But CCCC, the lowest note of a 32' stop, has a frequency of only 16.5 c.p.s. which is far below the limit of audibility and its effect on any ear is that of 16 disjointed puffs a second. Thus with a 32' stop the lower half-octave (the most expensive part) is worthless as a sound-producing mechanism, or is it? Anyone who was privileged to hear the late Dr. Noble can never forget the effective use he made of the 32-footers.

An argument for them when their cost warrants their presence, and against them when the cost is too much higher than their utility, with a word about Resultants as a substitute—the whole thing as usual complicated by innumerable factors.

Cost? A 32' stop requires about twelve times more metal or lumber than to make the pipes of its 16' counterpart. The pipes must be twice as long, about twice as wide and deep, and twice as thick. Material costs in these days is no small item. Now add the cost of the chest which also consumes material in the same proportion. But there is still one more expensive item, and that is the wind-supply. A 32' pipe will consume about four times more wind than its 16' rival, and wind is expensive.

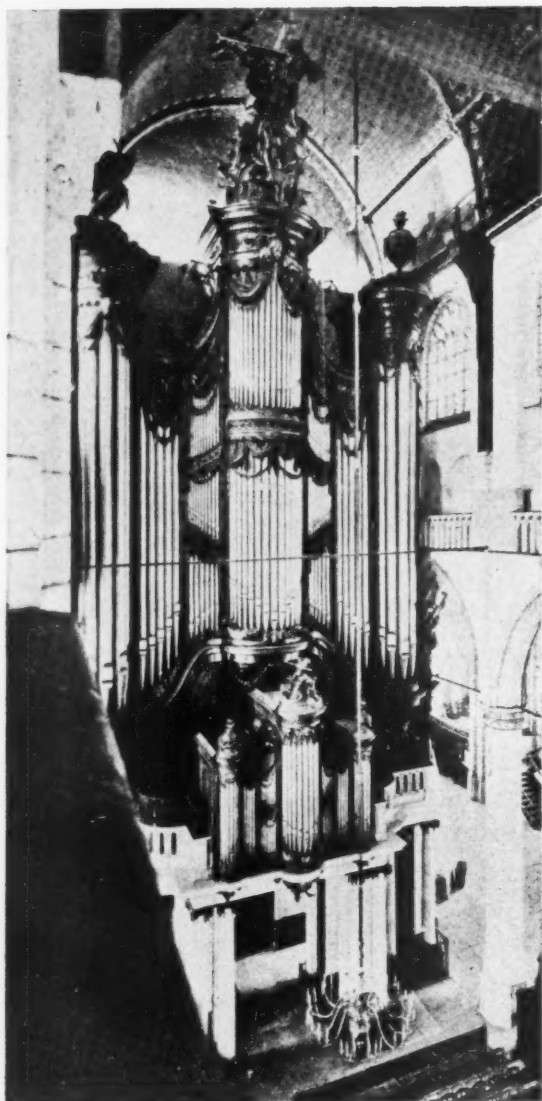
Add these three factors and we can understand the great cost of a 32' stop; but now throw in for lagniappe the fact that four times more floor-space and twice the height are required, and we have a pretty strong cause against the big fellows, especially when we remember that the ear can hear less than half the lowest octave of them.

If you want 32' tone why not get it acoustically (Resultant) and save money and space? For the same reason that no discriminating person would smoke a cigar made of cabbage-leaves.

Is it practical to include 32' stops in all organs if the money is available? The answer is an emphatic no. There are acoustical problems involved in the installation of Pedal stops of 16' pitch, and these problems are multiplied many times when 32' stops are installed. Read the quotations from Hopkins & Rimbault about the Haarlem and Rotterdam organs. Why were these big pipes placed in the case? Only partly to please the eye, the real reason being to allow them to speak properly. And here remember that these were all churches of cathedral proportions, not little parish churches seating a few hundred people.

Pipes smaller than 8' speaking-length can be placed almost anywhere and they will speak well, but larger pipes require care in their placement or they will not speak properly (see T.A.O., May 1950, page 167). A pipe when blown produces a standing wave having an amplitude twice the speaking-length of the pipe. Thus a pipe of 32' length will produce a standing wave having an amplitude of 64 feet.

To make this clear let us imagine that attached to the mouth of the pipe there is a spherical balloon having a diameter of 64 feet. When the pipe is blown this balloon will be inflated and deflated 16 times a second. If our pipe is in a building, all three of whose dimensions exceed 64 feet, there will be no difficulty in inflating our balloon, and the pipe will speak properly. But suppose the building is smaller, then the balloon cannot inflate properly and the pipe will not speak its note. So if you would design an organ and would like to include 32' tone, first get out the tape-measure and



ST. LAURENCE, ROTTERDAM, HOLLAND

Hopkins & Rimbault mention this organ and say of the "big fellows" that the "largest, standing in front, measures 32' speaking-length." According to stoplist given by Hilborne L. Roosevelt, T.A.O. June 1950, it's a 4m of 72 stops and there are three 32's in the Pedal.

be sure that the building is large enough to make effective use of so profound a voice. If it is and the money and space are available, by all means include 32' tone.

Here are a few quotations from Hopkins & Rimbault regarding some fine organs of the past. "The Cathedral Church of St. Bevan in Haarlem contains two 32' stops. The front pipes, which include the Pedal Sub-Principal of 32', are of pure English tin." The Cathedral Church of St. Laurence in Rotterdam—"The largest of which, standing in front, measures 32' speaking-length."

In France, St. Eustache, built by Ducroquet, contains two 32-footers in the Pedal, while St. Sulpice built by Cavaille-Coll also contains two. Schulze included two in the Cathedral Church in Bremen while St. Michael's in Hamburg contains three of the big fellows. Silbermann, one of the greatest builders of all times, was prolific in their use. The Church of the Benedictine Monastery in Weingarten and the organ in Cologne Cathedral each contained three in the Pedal. These

organs were pumped by handpower or footpower, and sometimes by horsepower (not electric) and the wind consumed by these large pipes was about as much as that used by an entire manual division.

The great builders of the past certainly knew what they were doing when they included stops of 32' pitch. But remember the buildings were large ones.

Portland's City Recitals

Music by JOHN E. FAY

A brief review of past and present municipal recitals

FROM the first year of publication this magazine devoted considerable attention to the Austin concert organ in City Hall Auditorium, Portland, Maine. The organ was built in 1912 as a 4-92, the gift of Cyrus H. K. Curtis as a memorial to Herman Kotzschmar who had been one of Portland's best loved organists for over half a century. Mr. Curtis' full name was Cyrus Hermann Kotzschmar Curtis, a tribute to his father's admiration for Mr. Kotzschmar. In 1927 Austin enlarged the organ and provided an entirely new console, making an instrument of some 120 stops.

Will C. Macfarlane left St. Thomas' Church, New York, to become Portland's first municipal organist, in 1912; the full list runs like this:

- 1912 Will C. Macfarlane
- 1919 Irving Morgan
- 1921 Edwin H. Lemare
- 1924 Charles R. Cronham
- 1932 Dr. Macfarlane again

Things didn't always run smoothly through these years, so when the music commission was abolished the organ came under the control of the City Manager, and Alfred Brinkler was appointed organist c.1934, local organists playing occasionally as guests. In 1952 John E. Fay became official organist and the rest of this report is his.

Mr. Fay was born on a June 20 in Lynn, Mass., finished early school there and had his highschooling in Portland where he has been organist of St. Joseph's Church since 1920, playing a 3-25 Austin installed in 1931.

Present schedule of recitals seems to be at 8:15 on the Tuesdays, Wednesdays, Thursdays, Fridays, of July and August, and once a month at the same hour on varying days of Jan., Feb., March, May, Nov., Dec., Mr. Fay playing seven of the 34 1953 programs at hand, the others being played by local guest-recitalists and a few prominent recitalists from other cities—George Markey, Bernard Piche, George Faxon. Guest artists or groups were used in four of the programs.

Since there is no evidence that any of the programs, with rare exceptions, depart from the repertoire organists themselves like, there is no point in quoting them in full here to identify attendance records with players, but here are the figures provided by Mr. Fay:

432	Week of July 7	175	Jan.23
635	Week of July 14	250	Feb.11
645	Week of July 21	275	March 2
918	Week of July 28	115	May 6
587	Week of Aug.4	375	Nov.20
770	Week of Aug.11	750	Dec.9
675	Week of Aug.18		

Which makes a total of 6602 for the year; the Auditorium seats about 2750. Admission free. The Dec.9 program is quoted in full here, as are some of the others, which should explain some of the attendance figures, though without adequate advance publicity in the Portland newspapers the explanation would still be obscure. Says Mr. Fay:



PORTLAND CITY HALL AUDITORIUM

Every concert organist craves such a setting as this, console on the stage and movable, organ with an elaborate and attractive case, nothing even remotely savoring of the church and all its restrictions. Organ by Austin.

"Up until 1932 the Municipal Organist's post was a full-time position with a substantial salary; he played all the recitals with no outside assistance. When the Music Commission was abolished in 1934 Alfred Brinkler, in order to continue the concerts for the people of Portland, called on several of our local players to contribute their services in the interest of organ music.

"After a year or two the City made provision in the budget for the maintenance of the instrument and set aside a small sum for engaging organists. We are able to offer only what amounts to traveling expenses, since we give approximately 35 concerts a season, but the cooperation of the many organists who have played has been really wonderful. Many from other cities spend their summers in Maine and take time out of their vacation period to play in the summer concerts.

"Average attendance for the 28 summer concerts is about 200; winter concerts run somewhat higher, as do concerts with assisting artists.

"For several years admission has been free, therefore to bring some of the more expensive artists we have had to ask for sponsors; the local Guild chapter has given full support, co-sponsoring the concerts with the City and contributing substantially from its treasury."

September 1953 T.A.O. recorded the current recitals played in San Diego in the southwest corner of the States;

George Markey, March 2

Liszt, Prelude & Fugue on Bach
Schumann, Sketch Fm; Canon Bm.
Ducasse, Pastorale
Widor, Son.6: Allegro
Langlais, Nativite
Bingham, Roulade
Dupre, Prelude & Fugue Gm
Brahms, O Sacred Head
Messiaen, God Among Us

John Fay, Dec.9

Rogers, Concert Overture
Bach, Orch.Suite; Air
Handel, Cuckoo: Larghetto; Allegro.
Carnevali, Christmas Morning
Karg-Elert, Marche Triomphale

Daquin, Noel*

Elmore, Night of the Star
Bedell, Now is Born
Liadow, Musical Snuffbox
Gigout, Rhapsody on French Noels

Vocal selections by tenor, baritone,
and choir of Immaculate Conception
Cathedral.

Allister Grant, July 17

Suppe, Beautiful Galatea
Gounod, Faust Ballet Music (3 mvts.)
Romberg, Desert Song selections
Kreisler, The Old Refrain
Ponchielli, Dance of the Hours
Suppe, Poet & Peasant Overture
Anderson, Bell of the Ball

Pizzicato

Tchaikovsky, Sym.4: Finale

This program certainly should have made every non-professional in the audience want to hear more.

John Fay, July 30

Macfarlane, America the Beautiful
Beethoven, Minuet G
Yon, March of the Shepherds
Offenbach, Hoffman: Barcarolle
Grieg, Dance of the Elves
Tchaikovsky, Skylark
Gautier, Intermezzo (The Secret)
Schumann, Traumerei
Sibelius, Finlandia

Another program to make people

here then is a report of those played in the northeast corner. The two are quite different. San Diego recitals are played to totally informal audiences in the outdoor Balboa Park, the people happening to be in the vicinity of the Park for a breath of fresh air, and they come & go at any time throughout the programs; Portland recitals are played to audiences who go out of their way to spend a pleasant evening in the auditorium of City Hall.

We list here a few of the programs and then give a supplementary list of compositions selected from the remaining programs because of their suitability for cultural entertainment purposes; entertainment, not education, is the fundamental purpose. We suspect San Diego and Portland Maine are America's only remaining cities presenting regular organ recitals as civic projects; if so, it is a blot on the willingness of the organ profession to make organ music serve the public in a way the cultured public can enjoy the greatest instrument of music ever devised by mankind, an instrument of vastly richer colors, finer rhythms, and more luscious harmony possibilities than any other solo instrument in all the world.

happy and come back for more.

Bernard Piche, Aug. 12

Rogers, Concert Overture
Couperin, Bells of Arcadia
Bach, Toccata & Fugue Dm
Purvis' Four Dubious Conceits
Vierne, Son. 2: Allegro
Piche, By the Sea
Schumann, Sketch Df
Liszt, Ad Nos

Some Selections

As always, the spelling used here is the responsibility of program materials received; the following were selected from the remaining programs as representing good music for the purpose.
Bingham, Rhythmic Trumpet
Boellmann, Ronde Francaise
Boex, Marche Champetre
Bonnet, Caprice Heroique
Concert Variations
Romance sans Paroles
Bossi, Colloquy with Swallows
Scherzo Gm
Cloykey, Bell Prelude; Canyon Walls:
Little Red Lark.
Crandell's Carnival
Crawford, Scherzo for Flutes
Dandrieu, Fifers

DeLamar, Carillon
Dickinson, Berceuse
Dunn, Cortege Oriental
Dvorak, New World Largo
Edmundson, Bells Through Trees
Gargoyles
Elmore, Autumn Song
Night of the Star
Faulkes, Concert Overture
Fletcher, Fountain Reverie
Franck, Chorale Am; Piece Heroique.
Gaul, Wind and Grass
Gigout, Toccata
Guilmant, Son. 5: Scherzo
Handel, Largo
Handel's Suite for Mechanical Organ
Jennings, Sarabande
Karg-Elert, Clair de Lune
Kreisler, Liebesfreud
The Old Refrain
Leach, Chollas Dance for You
Lemare, Andantino
Liadow, Musical Snuff-box
Liszt, Liebestraume
MacDowell, To Wild Rose
Macfarlane, Evening Bells
Scherzo
Marriot, Cathedral at Night
McAmis, Dreams

McKinley, Cantilena
Mendelssohn, Midsummer: Scherzo;
Sonata F; Sonata Fm;
War March of Priests.
Nevin, Sylvan Idyll
Will o' the Wisp
Noble, Gloria Domini Prelude
Parker, Pantomime
Plum, Big Ben Toccata
Purvis, Canzona
Les Petites Cloches
Rinck, Rondo for Flute
Rogers' Sonata 3
Saint-Saens, Fantasy E; Swan.
Schubert, Ave Maria
Snow, Distant Chimes
Sowerby, Pageant
Stoughton, Chinese Garden
Sturges, Meditation
Thomas, Mignon Gavotte
Titcomb, Scherzo
Uraeth, Song of Clock
Vierne, Berceuse; Divertissement;
Son. 4: Minuet; Westminster Carillon.
Weber, Oberon Overture
Wesley, Gavotte
Widor: Son. 2: Adagio
Yon, Gesu Bambino
Primitive Organ

St. James' Episcopal

Music by DONALD L. COATS

A morning service, May 9, 1954, New York City

ARRIVING at 10:40 there was time to read the long list of names on a bronze tablet in the vestibule, the first vestry of the Church; their importance in earlier New York City civic life showed why St. James' holds so much newspaper attention for the many wedding-parties pictured on its steps. Organ is housed in two chambers left & right of the chancel, each with two rather attractive pipe-fronts facing into nave and chancel; console is on the right, back of the choirstalls, organist facing choristers across the chancel.

At 10:52 Mr. Coats came in, and at 10:56 began his prelude; it was the regulation morning prayer:

Warner, Choralprelude on Jubilate
(Processional, "Venite" chanted, Psalm, Scripture.)
"Benedictus es in D," Webbe
(Second lesson, "Jubilate" chanted, Creed, Collects
"and grace," Hymn, Sermon.)
"Praise my soul the King," Andrews
(Offering, Doxology, one stanza of "America," Benediction, Recessional.)

Vierne, Westminster Carillon

Mr. Coats began with good solid organ, not loud enough to be a jolt, kept it richly 8', grew to a good climax ff, stopped a moment, then resumed pp in preparation for the processional. He handled the choralprelude tune so it was clearly heard as a hymntune, the righthand ornamentation not strong enough to spoil the effect; as he did it, it was rather good church music. Choir entered from the left front door and enough choristers were in the building to start the processional singing at the right time; 14 boys, 10 women, 8 men.

Something I couldn't quite understand about all the hymns was where the volume came from; it sounded as though the congregation, adequately led by choir and supported, but never shouted down, by organ, was doing the work; but

possibly it was rather that congregation, choir, and organ, were all uniting to make the hymns go over heartily. One thing sure, Mr. Coats varied his accompaniments without doing crazy things, supported his congregation heartily but didn't blast them out of the pews, kept the tempos alive without rushing. But how he makes the congregation sing without throwing more organ at them, I cannot say; maybe Dr. Kinsolving, popular with all New Yorkers, is so enjoyed by his congregation that they automatically join him heartily in anything he wants done. That could account for it; if so, credit must go to Mr. Coats none the less for accepting such a good situation and using it without trying to boss it.

"Venite" was played through first, and then sung at good pace, again with varied organ that led & supported but didn't seem to lead, since leading wasn't necessary; all the way through, "Venite" was something being sung, not played; you could hear the choir without trying. The "Gloria" was done without dying on the phrase-ends, though not in the famous Williams manner.

"Benedictus" is good music for a live church that hasn't gone crazy, and gave a good example of the need for building up such an enormous climax from the organ that the voices are completely drowned; you know the voices are there but you're not conscious of hearing them, only the organ. Another example of this kind of a congregation was that the amens after the many prayers were all said, never sung; a sung amen after a spoken prayer isn't always as effective as it's supposed to be.

Sermon took 22 minutes; my notes aren't clear but I believe a pp amen was sung at the close of the sermon, after which the announcements, and the Mark Andrews anthem. At its end, eight men delivered the money up the center aisle, the "Doxology," and then one of the finest modulations—and shortest—I've ever heard, into one stanza of "America."

For the recessional the choir went down the center aisle, across the rear, and up the left aisle, and all this ended at 12:08, which made

72 minutes from opening note of prelude to closing amen of recessional,

35 minutes of sermon, and

23 minutes 37 seconds of organist-led music in 16 items, compared to

13 minutes 23 seconds of clergy-led service, plus the sermon, of course.

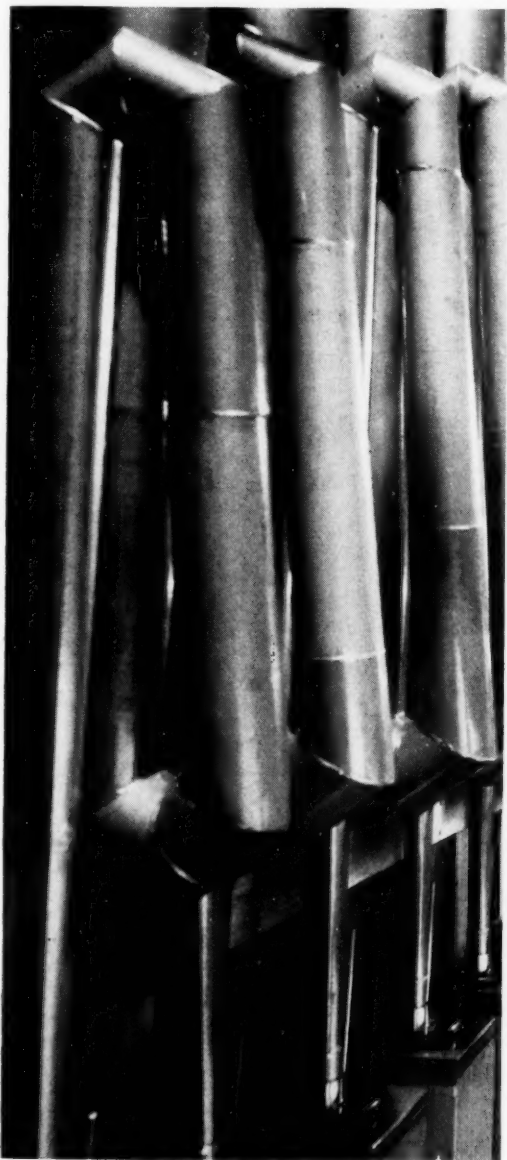
At any rate remember Donald L. Coats, formerly of St. Paul's Cathedral, Los Angeles, Calif., as now one of New York City's shining lights in church music, whose services in St. James' should certainly be heard by any visitor wanting to know how New York's best churches conduct their Sunday services.

ST. PAUL'S EPISCOPAL, AKRON, OHIO

Final console details by Dr. Homer D. Blanchard

Regarding the large console photo and description of the gadgets, p.415, December 1953, the gadget in the left Swell keycheck is an open-closed button pair for the special box around the Vox Humana. Either setting is affected by the main Swell Organ shades but this does make a difference in actually changing the tone-color of the Vox.

The gadgets in the right keychecks are onoroffs controlling



A 32' METAL BOMBARDE

also by Aeolian-Skinner, the bottom mitered ends, this time for Alexander Schreiner in the Salt Lake City Auditorium, the mitering done to save on the otherwise required ceiling height.



A 32' WOOD BOMBARDE

Dr. Alexander McCurdy high up in the First Presbyterian organ, Philadelphia, looks up to the tops of the longest pipes installed for him by Aeolian-Skinner, the mouths far below his feet.

Pedal combons to manual combons of like number—the old "Pedal-to-Combination" onoroff. Gadget under the nameplate, under the Solo stopknobs of the right jamb, extreme right, is the combination-setter lock. Blower and signal switches and lights are on the flat below right stopjamb.

(T.A.O.'s thanks to Dr. Blanchard. Builders don't build organs sloppily, organists don't play them sloppily; T.A.O. does not like to present them sloppily and deficient in some of these finer details.—Ed.)

TIME TO REMEMBER

"You cannot bring about prosperity by discouraging thrift. You cannot strengthen the weak by weakening the strong. You cannot help little men by tearing down big men. You cannot help the wage-earner by pulling down the wage-payer."—Abraham Lincoln.

LONGVIEW, TEXAS

First Baptist

Gift of Mrs. Roger Lacy

Aeolian-Skinner Organ Co.

Completed Dec. 15, 1951

Consultant, Roy Perry

Organist, Mrs. Lawrence Birdsong

V-59. R-85. S-77. B-12. P-5166.

PEDAL: V-9. R-11. S-21.

32 (Bourdon)
16 Bourdon 49
(Quintaten-G)
(Gedeckt-S)
Contre-Basse 32
Viola 44

8 Principal 32
Spitzfloete 32
(Bourdon)
(Gedeckt-S)
(Viola)

4 Choralbass 32
Nachthorn 32

III Fourniture 96

32 (Bombarde-S)

16 Ophicleide 56

(Bombarde-S)

8 (Ophicleide)

4 (Ophicleide)

— (Chimes-G)

GALLERY

16 (Bourdon-G)

Bottom 7 notes of 32' Bourdon and
bottom octave of 32' Bombarde were
originally planned to be electronic;
since that matters little and nothing is
said about it in the completed organ,
they are here treated as having pipes.

GREAT: V-10. R-18. S-13.

16 Quintaten 61

8 Principal 61

Flute h 61

Spitzfloete 61

4 Octave 61

Flute Couverte 61

2 2/3 Twelfth 61

2 Fifteenth 61

VI Fourniture 366

IV Cymbel 244

— Harp 61b

Chimes 25b

4 (Harp-Celesta)

SWELL: V-16. R-21. S-17.

16 Gedeckt 85

8 Geigenprinzpal 73

(Gedeckt)

Flute Celeste 2r 134

Viole de Gambe 73

Viole Celeste 73

4 Principal 73

Flute Triangulaire 73

2 2/3 Nasard 61

2 Octavin 61

III Plein-Jeu 183

Scharf 183

16 Bombarde 85r-32'

8 Trompette 73

Hautbois 73

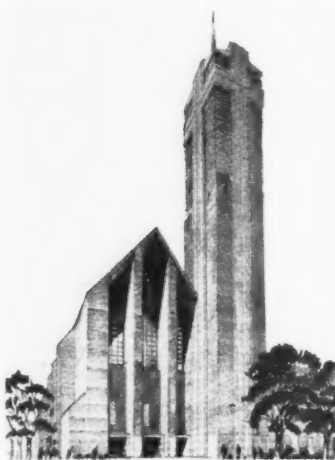
Vox Humana 73

4 Clairon 73

Tremulant

CHOIR: V-12. R-15. S-14.

8 Dolcan 73



LONGVIEW FIRST BAPTIST
*proving there's no reason why churches
should always look like they did a century
ago; it takes more money to build a
beautiful church, but here's proof the
money is well worth spending.*

Dolcan Celeste tc 61

Concert Flute 73

Viola 73

Viola Celeste 73

Gamba Celeste 2r 146

4 Spitzprinzpal 73

III Kleinmixtur 183

16 Fagot 73

8 Trompette 73

English Horn 73

4 Cromorne 73

— (Harp-G)

4 (Harp-Celesta-G)

Tremulant

POSITIV: V-6. R-6. S-6.

8 Nason-Flute 61

4 Nachthorn 61

2 2/3 Nasard 61

2 Blockfloete 61

1 3/5 Tierce 61

1 Siffloete 61

BOMBARDE: V-3. R-8. S-3.

VI Cornet 301

8 Trompette h 61

4 Clairon h 61

GALLERY: V-3. R-6. S-3.

8 Bourdon 73-16'

4 Principal 61

IV Fourniture 244

COUPLERS 29:

Ped.: G. S-8-4. C-8-4. V. B. g.

Gt.: S-16-8-4. C-16-8-4. V-16-8.

B. g.

Sw.: S-16-8-4.

Ch.: S-16-8-4. C-16-8-4. B.

Gal. (g): G-4.

Crescendos 3: S. C. Register.

Combons 50: P-8. G-8. S-8. CV-10.

Bg-4. Tutti 12.

Ensembles 1: Full-Organ.

Reversibles 5: G-P. S-P. C-P. V-P.

B-P.

Onoroffs 1: Gallery.

Triplicates 2: C-V. B-g.

Silencers 1: Celestes, Tremulants, and

Percussion off register-crescendo and full-organ ensemble. (We believe this

is what is meant but the punctuation in
copy does not indicate precisely what is
intended.)

Blowers 2: 10 h.p. and 3/4 h.p.

Orgoblos.

Action-Current: 30 amp. Orgelectra.

And T.A.O. bows reverently to the
Aeolian-Skinner faculty for stating the
essentials of this stoplist so completely
and explicitly.

As here indicated, Choir and Positiv
play from Choir manual, Gallery and
Bombarde from top manual.

T.A.O. gloats also in this: "The stop-
list of this organ has been changed and
improved several times since the con-
tract was made." Thanks. It shows
why T.A.O. isn't interested in a stop-
list until the organ has been installed;
then it is not likely to be changed. When
you see a stoplist in T.A.O. you can
be reasonably sure it's right.

The Church, erected in 1951, is a
beauty and most unusual, at least from
the exterior; its 210' length makes the
Bombarde-Gallery divisions important.
When the edifice was being planned
the membership was close to 5000 and
the annual budget was \$115,000.

To raise money for the building pro-
gram a handsome booklet was issued,
and it included a financial table showing
donors the tax savings on gifts. A man
giving the Church \$3,000. was losing
only \$2,109.44, for the tax-collector
would otherwise have taken the rest
had he not made the donation; a cor-
poration giving \$10,000. was losing only
\$5,952., for had they not donated the
ten thousand the tax-collector would
then have taken \$4,048. more from
them. Presto, vastly better to donate
to a Christian church than be robbed by
Washington tax-wastrels.

Organ was installed by the Williams
family, gentlemen & ladies, some of
their faces & jobs pictured in Feb. 1953
as working in Kilgore; delete Kilgore
and substitute Longview and you'll have
it exactly correct. Error was made be-
cause too many organs were sent in the
same package with insufficient indica-
tions on the backs of the photos; but
blame it on T.A.O., everybody else al-
ways does.

"Catharine Crozier made tape-record-
ings" on this organ "during the 1952
Christmas holidays for two l.p. disks;
Harold Gleason says Longview beats
anything he has heard in Europe,"
from Mr. Perry.

"When are you going to run the ar-
ticle on the First Baptist, Longview,
organ? This is a terrific instrument;
acoustics are favorable for the organ so
it comes out well," from Robert R. Mil-
ler, whose letter brought these things
out of the files and into print.

Triplicate? It's a set of three pistons
or similar controls; for example the C-V
listed here gives Choir alone, Positiv
alone, or both Choir & Positiv together.

GETTYSBURG, PA.

Gettysburg College Chapel

Gift of College Woman's League

Austin Organs Inc., Oct. 1953

V-40, R-49, S-59, B-15, P-3086.

PEDAL 6": V-5, R-7, S-16.

32 (Resultant)

16 (Erzaehler-C)

Bourdon 32

(Rohrfloete-S)

Contrabass 32

(Violone-G)

8 Octave 44

(Rohrfloete-S)

(Violone-G)

4 (Octave)

III Mixture 17-19-22 96

16 Bombarde 56

(Corno di Bassetto-S)

8 (Bombarde)

4 (Bombarde)

— (Chimes-G)

GREAT 3 1/2": V-9, R-12, S-11.

16 Violone 73

8 Diapason 61

Flute h 61

(Violone)

4 Octave 61

Nachthorn 61

2 2/3 Twelfth 61

2 Superoctave 61

III Fourniture 15-19-22 183

II Mixture 26-29 122

— Chimes 25

SWELL 4 1/2": V-14, R-16, S-14.

16 (Rohrfloete)

8 Geigen 73

Rohrfloete 85-16'

Flauto Dolce 73

Dolce Celeste tc 61

Salicional 73

Voix Celeste tc 61

4 Principal 73

Flute 73

2 Fifteenth 61

III Plein-Jeu 12-19-22 183



GETTYSBURG COLLEGE CHAPEL

Architecturally it is delightful but not epoch-making; historically it is important because at Gettysburg Americans decided slavery could not exist in our land and we "white trash" went out and died to defend the Negroes who couldn't defend themselves.

16 Corno di Bassetto 85

8 Trompette 73

(Corno di Bassetto)

Vox Humana 61

4 Clarion 73

Tremulant

CHOIR 4 1/2": V-12, R-14, S-16.

16 (Erzaehler)

8 Erzaehler 85-16'

E. Celeste tc 61

Bourdon 73

Viole 73

4 Viole Celeste 73

Octave 73

2 2/3 Koppelfloete 85

2 Nasard 61

2 (Koppelfloete)

1 3/5 Tierce 61

III Cymbel 29-33-36 183

8 Bombarde 12" w 73

English Horn 73

— Harp pf

(Chimes-G)

Tremulant

COUPLERS 28:

Ped.: G-8-4, S-8-4, C-8-4.

Gt.: G-16-8-4, S-16-8-4, C-16-8-4-2 2/3.

Sw.: S-16-8-4, C-16-8-4.

Ch.: S-16-8-4, C-16-8-4.

Crescendos 3: S. C. Register.

Combons 44: P-8, G-8, S-8, C-8.

Tutti-12. Manual combons optionally operate Pedal stops.

Ensembles 1: Full-Organ.

Reversibles 3: G-P, S-P, C-P.

Cancels 5: P, G, S, C, Tutti. Division cancels by canceler-bars over each row of stoptongues.

Silencers 4: 16' Stops, 16' Couplers.

4' Couplers, Celestes.

Blower: 5 h.p. Orgoblo.

Action-Current: 20 amp. Orgelectra.

Chapel was dedicated Oct. 17, 1953; seats 1200, is 151x84, cost \$570,000.,

"for acoustical reasons the floor of the choir area is of cork." Organ is housed in two chambers left & right of chancel, console on left side, organist facing the congregation and so located as to see all his choristers and be seen by all. Says Richard J. Piper:

"The Chapel has fine proportions and wellnigh perfect acoustics. There is no chancel arch to obstruct the tone, and the organ chambers are shallow with high tone-openings. It was a splendid opportunity for any organbuilder. . . . we are extremely proud of this organ."

SILLY DEFINITIONS

By Jean Pasquet, organist, composer, farmer, etc.

Taxes, yes, the same old thing, only worse. They have a personal-property tax in this state; you list all your household goods—books, pictures, silver, dishes, cats, dogs, etc., and pay a tax for the privilege of owning them. [The worthless bum who owns nothing because he refuses to work and buy anything, is rewarded by release from all taxation, whereas the man who is a credit to America gets half his earnings taken from him.] What a devil of a note. I did not know that before I moved here; it has got me quite mad and I think it is damned unAmerican. What is this country coming to? It certainly is not the country I shouldered a gun for in 1916 and 1917.

The farm goes on apace. It is a beautiful place and an ideal home, but some of these other things take all the joy out of life. The little bull will be old enough for veal in a few weeks, but doubt if the family would eat him; he is the cutest thing and such a pet. Sending you a few definitions I wrote out one silly night.

Arioso—A lullaby for the congregation.

Toccata—Wrong notes as loud and fast as possible.

A Cappella—The sopranos a half-tone flat.

Baroque—An expensive and offensive type of organ; can



GETTYSBURG COLLEGE CHAPEL

"But, in a larger sense, we cannot dedicate—we cannot consecrate—we cannot hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract." College was founded 32 years before Lincoln's immortal words.

be duplicated cheaply by stepping on a dog's tail or kicking a pig.

Fugue—A silly tune ad-nauseam.

Sonata—Half-hour of boredom.

Aria di Chiesa—An ancient style of composition, probably from the German, Kase meaning Cheese.

Fantasia—A musical composition by a composer with much ink and little inspiration.

Adagio—Time for sleep, like a sermon.

Swell Pedal—Perpetual motion for the right foot.

Motet—An anthem gone highbrow.

Symphonie—A good reason to stay home and watch wrestling on television.

Chorale Prelude—Something of which there are too many.

Trio—When the tenor has a sore throat.

PALMER CHRISTIAN SPEAKS AGAIN

Excerpts from his personal letters

"I have been hoping to get a line since New York, the particular reason being first because the St. George's recital was apparently quite to your liking, and second, Riverside was not to yours nor to mine because the organ there is such a dud that I felt absolutely no challenge, and felt as though I were doing nothing but butting my head against a stone wall. The St. Mary's therefore was a date that meant a great deal more to me than even an annual New York recital, for I felt it necessary to wash out Riverside.

"I heave a sigh of relief that this last show was somewhat near specifications. After the last T.A.O., I'll confess to a great deal of a feeling of what's the use; I thought you turned the matter over to Burr because you could find nothing to say. That sounds juvenile I know; the point is that the review struck me as being very forced, and if I actually played in as stiff and forced a manner as his review read, I'd not blame him. It did not have the fresh enthusiastic manner of your review of Ramin . . . and I had about concluded that my playing days are over, for I don't want to continue into a period of decline. I'd rather be told flat out that it's time to quit. Now if you'll tell me a children's bedtime story I'll retire.

"All the above is college freshman stuff—but you've been a good friend always and so I seem to take it out on you. I'm mighty glad Burr really did think the thing was passable. Your information is not correct about my time for practice; I was in town several days ahead and got in a number of one- and two-hour sessions while the organ men were out to lunch. I felt perfectly at ease when playing the concert, and do not think I'd have changed registration with another week's time."

(St. George's Church was then glorying in its new Austin, one of the largest in the City; even at this late date the full facts about twenty years ago may not be told, but anyway T.S.B. was instrumental, with George Kemmer's invaluable help, in seeing to it that Dr. Christian was presented on that organ along with visiting recitalists from Europe. Riverside Church then was glorying also in its Hook-Hastings which for some peculiar reasons was never satisfactory, a condition G. Donald Harrison is now correcting. St. Mary the Virgin had its new Aeolian-Skinner and was virtually packing the Church for every recital. 'Aarcn Burr' reviewed Dr. Christian's recital on Feb. 1933 p.96 because he was a genius in that direction, and on p.96 of the same issue Gunther Ramin's recital was reviewed; if anyone is interested enough to read carefully both critiques he'll find Dr. Christian's work praised in fine detail while Mr. Ramin's was not—the same old failure of not reading between the lines. Also Dr. Christian's deep-seated modesty; in his mind he feared everybody was better than he, though deep down in his own heart he couldn't understand how that could be. It is not betraying a deceased friend to now publish these letters; it is only building the monument to him that should be built and, of greater importance, telling today's young recitalists some of the intimate things that fill their own hearts.—Ed.)

THE PEDAL 5 1/3' STOP

By William Stephens, Trinity Church, Victoria, Texas

One comment in T.A.O. said "There are better things for it than the Stopped Flute which I was obliged to use." Certainly an open pipe, preferably of Principal quality, will do the job better. Theoretically a 5 1/3' pitch will create resultant 16' tone and strengthen the 32' harmonic series, thereby giving a graver and more solid character to the Pedal; this is desirable and ought to be included in a large Pedal Organ to complete the harmonic spectrum.

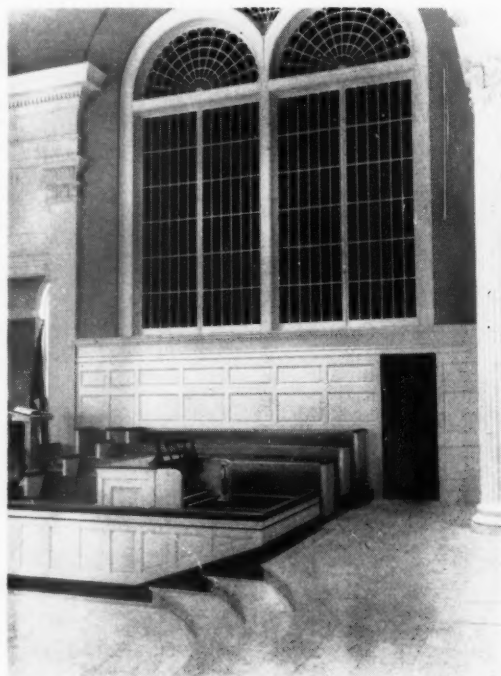
If conditions permit but one or two mutations here, borrowed or independent, the 2 2/3' & 2' ought to be first considered. A Rauschquinte thus derived from stopped flutes will be more satisfactory because of its higher pitch, which will better avoid the thick or muddy effect that sometimes obtains. At the same time it will put a bite & point to Pedal passages which the 5 1/3' will not do nearly so well. If taken from open pipes—even a string in a small job, though in any case Principal family is better than open flute—there will be a sizzle and sting in the Pedal than can make a 3-ranker sound ten times larger.

I have had to use several medium-sized organs all of which had the 2 2/3' & 2' taken from an independent Pedal Principal unit of 56 pipes; for depth & gravity the 5 1/3' would have been good to have, but for clarity & counterpoint the higher pitches answered the purpose infinitely better.

In a unit organ the whole series could be wired down at comparatively little extra cost, but in jobs with fairly straight manuals and augmented Pedal, you'd begin to count the cost of switches and labor, and experiment would be necessary to know which effect was the more desirable. In a fairly respectable organ you'd have a 16' Quintadena, borrowed or independent, in the Pedal, which would supply a lot of 5 1/3' tone.

COMMITTEE—A DEFINITION

"A group of the unfit, appointed by the unwilling, to do the unnecessary."—Author unknown but given T.A.O. for the first time by Wayne Frary.



GETTYSBURG COLLEGE CHAPEL

Here you see the almost ideal location for console and organist; Austin is "extremely proud of this organ" and T.A.O. is grateful to the Austin faculty for the three Lane Studio photos herewith reproduced. It's a Lutheran college, coeducational.

JUL 8 1971
MAGAZINE

EDITORIAL COMMENTS — *Which you are requested to skip if you don't want other men to say honestly what they think*

Let's Be Human

EVERYBODY's been jumping on me for thirty-six years; now it's my turn. I want people—the advertisers & subscribers who make this magazine possible—to say what they think, differ as violently as they like; but if anyone takes the attitude he knows everything and I know nothing, I'll tell him where to go and he won't like it.

We want all the details on any subject of importance intended for these pages, but we won't give a man's whole biography every time his name is mentioned in print.

We want people to think for themselves, not believe a word of what anyone else says on any topic under the sun. What would have happened had Columbus believed the simpletons who said he couldn't go straight out into the ocean without coming to a dire end?

We like people who remember the sun doesn't revolve around them; who know they are only one minor cog in a big wheel composed of millions of other equally-important cogs; who pay no heed to the propaganda thrown at them from all sides; and we like people with enough spunk to tell others to mind their own sweet business, for that's precisely what they themselves propose to do.

And when people delay a day, a week, a month, to send an item intended for T.A.O.'s pages, it goes into the wastebasket; and no regrets. The good old days are dead for every one of us, and I rather think it is an important improvement to stop the mad rushing and enjoy our work comfortably; nothing ruins happiness in a job so much as being rushed.

Few things destroy my happiness more than the man who invades our backwoods workshop with the glib announcement he didn't have anything to do so thought he'd come in to see us; how would he like it if I came into his choirloft five minutes before the service and stopped him? We have a new sign on our office door: Please, No Visitors. We mean it too, with a vengeance. We are not a social organization, not fraternal; we're devoted exclusively to technical & professional things of honest values.

Thanks to many cooperative readers we know pretty much what is going on throughout the land. Latest item is a long newspaper clipping giving an eminent music-critic's denunciation of a new type organ (organ, not electronic imitation) heard in his city in recital. What musically-cultured amateurs think of an organ is more important than what any professional thinks, for the profession still is not big enough to be self-supporting and probably never will be; what organist has money enough to buy an organ costing \$75,000.?

The organ condemned is not advertised in T.A.O., so these pages are not supported by tainted money. But it was important to have a viewpoint in detail such as this critic gave.

Why does an organist use an instrument like that? Because he's an artist and a free man, not your slave nor mine, and whether anybody else agrees with him or not, we all follow the ancient American principle of being totally free to disagree with his views but stand behind him 100% in guaranteeing him freedom to say what he wants in his music.

When an organist is expressing an opinion, spoken, written, or printed, he is morally bound to say honestly what he thinks without regard to anything but his own honesty, competence, and courtesy. If we go further than

that and try to mollify anybody, we're cowards, and what we say isn't worth anybody's attention.

Maybe T.A.O. has been guilty of narrowmindedness, but we all should remember that increasing breadth of mind may perhaps be only deterioration of conscience. I hope I never grow so broadminded that I can accept falsehood as truth, cheating as honorable, trivialities as important.

Over the years T.A.O.'s library has accumulated many phonograph recordings, which we could hear only through a special player working through our large but somewhat old Philco. I sometimes feared we were not hearing the records adequately, in view of what Mr. van Bronkhorst has been saying. So we robbed a bank and bought what our trusted dealer said was the last word in record-players; it works at all speeds and all sizes, and we can play one disk and stop, or play one disk and let it repeat till we're sick of it, or put on a stack of disks and let the machine trot along without further attention.

As I see it, we get no better tone than from our old outfit arranged for us by the Kihn brothers, four houses down the block, but we have infinitely greater convenience. I had read the review of Stokowski's l.p. of Tchaikovsky's Fifth Symphony in Peter Hugh Reed's incomparable monthly magazine, *The American Record Guide*, and believing the combination of Tchaikovsky and Stokowski couldn't be beat, we bought it. We experimented also with Franck's Symphony, in recordings by Monteux and Stokowski. Our prejudices are confirmed. There never was a conductor the equal of Leopold Stokowski; he finds beauties no other conductor ever does.

I can think of nothing that would be of as great benefit to a professional organist as owning a fine player and library of recordings of all great orchestras, especially those made by Stokowski. He's the one interpretive musician who above all others sees the heart of the music and at the same time is also the supreme master of its technic. Organ design, organ repertoire, organ playing, all would be vastly improved.

Since we can't see our own foibles but readily see others', and since what we do in public is often what we are judged by, possibly this may be worth thinking about when we, as a noble profession, are holding our grandiloquent conventions or similar public shows: "Beware of the scribes, which desire to walk in long robes, and love greetings in the markets, and the highest seats in the synagogues, and the chief rooms at feasts; which devour widow's houses, and for a show make long prayers: the same shall receive greater damnation."

If you're a church organist you need not be told Who said that; you'll find it in Luke 20: 46. In church services where things are done, presumably, in the Name of the Almighty, solemnity and decorum are all good enough; but in our picayune parades in public we can gain the goodwill instead of the ridicule of the public if we act like intelligent professional people—and dress like them.

Watch your choir; the congregation likely cares little about your preludes & postludes. Tone-drill your choristers for two five-minute periods at every rehearsal. Don't let them sing Lah-Sting; make it Last-Ing. Not too difficult, nor too easy. If you sing the old Stainer, don't let them mush over it; putting force on the Per in Perish is a mark against your musicianship; letting them play with So, in "God so loved," is another. Over-interpretation is no interpretation at all, only amateurishness.—T.S.B.

MODERN

"A word used to describe something that has no other merit."—Author unknown.

EVENTS FORECAST

Items for this column should be mailed as soon as all essential facts are available.

Minneapolis, Minn., Guild convention, July 12-16—and one up for S. Lewis Elmer who notified some 500 church-magazine editors in an effort to have them give publicity to the event. Organists have been fired for making better music than the preachers could sermons, but it's a good try anyway.

New York, N.Y., Oratorio Society, Alfred Greenfield conductor, announces rehearsals will resume in October; membership applications should be sent to the Society, 113 West 57th St., New York 19. Frederick Heyne, last year's guest-conductor for the Bach "B-Minor," has been appointed assistant conductor.

DR. NORMAN COKE-JEPHCOTT

Cathedral St. John, New York

July 4, 3:30

Purcell, Trumpet Voluntary

Coke-Jephcott, Traditional Irish Air

Bishops' Promenade

Fugue on Bach

Legende

Variation & Toccata on America

CLAUDE L. MURPHREE

City Hall, Portland, Maine

July 28, 8:15

Handel's Firework Music

Bach, Two Choralpreludes

Fletcher, Fountain Reverie

Bull, Rondo G

Franck, Chorale Am

Purvis, Petites Cloches; Nocturne

Urseth, Song of the Clock

DeLamarter, Carillon

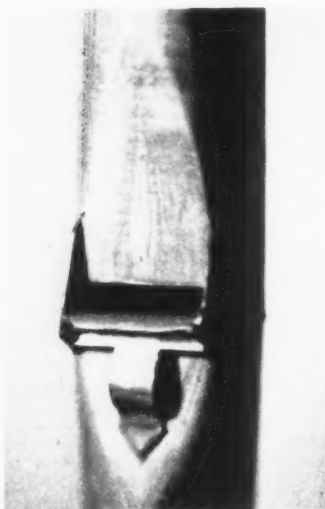
Bonnet, Concert Variations

AUSTIN C. LOVELACE

Guest-recital series in Evanston, Ill.

Mr. Lovelace announces the following vesper recitals at 5:00 in the First Methodist, in connection with the World Council of Churches convention; organ is the newly rebuilt & enlarged 4m Austin.

Aug.16, Dr. Hugh Porter



FREIN HARMONIQUE

on a pure-tin Gamba made by Hutchings, photo by Jean Pasquet of a pipe from one of the sets he purchased for the four-manual organ he built in his former home in Garden City, N. Y., before he turned to farming in Virginia. You can call it a Beard if you prefer.

- 17, Heinrich Fleischer
- 18, Dr. Robert Baker
- 19, Mr. Lovelace
- 20, Walter Baker
- 23, Marilyn Mason
- 24, Barrett Spach
- 25, Dr. Alexander McCurdy
- 26, Dr. McCurdy (carillon)
- 27, Dr. Nita Akin

CORRECTION

April 1954, p.113, first column, line 5, should read "less than a hundred members"; this to encourage, as Mr. Frary intended, organists who have but small churches.

SUMMER COURSES

Complete list of all courses advertised in these pages for the current season.

School of Sacred Music, choral, organ, voice, theory; New York City, July 6 to Aug.13; May page 138.

Wa-Li-Ro, school for choirmasters; Shaker Heights, Ohio, June 28 to July 2; May p.160.

Westminster Choir College, choir-work for church organists, public-school music for supervisors, organ-playing; Princeton, N. J., July 26 to Aug.15; May p.144.

Ernest White & Edward Linzel, liturgical music for the Episcopal church and organ-playing; New York City, June 15 to 30 and Aug.16 to 31; May p.138.

CLAUDE L. MURPHREE

University of Florida, Gainesville

This program May 16, 1954, of organ works by Dr. Roland Diggle in tribute to him:

Fantasy-Overture

Allegretto Grazioso

Festival Toccata Alleluia

Sonata Gothique (complete)

Scherzo Fugato en Dixie

Passacaglia

Souvenir Poetique

Song of Triumph

Will o' the Wisp

Song of Happiness

Toccata Jubilant

And this one April 18 dedicating a set of Chimes added to the 1928 3m Austin in First Baptist, Leesburg, Fla.; Chimes were used in *marked numbers:

Boellmann's Gothic Suite

Gaul, Fantasy on Easter Kyries*

Bach, Jesu Joy of Man's Desiring

Prelude & Fugue Am

McAmis, Dreams*

Franck, Prelude-Fugue-Variation

Edmundson, Easter Spring Song*

Russell, Bells of St. Anne*

Murphree, Three Choralpreludes*

Kinder, In Moonlight*

Widor, Son.5: Toccata

CASTLELIGHT

A fluorescent lamp for all makes of Pipe and Electronic Organs. Reflects light on music as well as the stop controls. Allows the top to be closed without removing the light. Write for free booklet giving us the name of your organ.

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Head of Organ, Dalcroze School of Music, David Mannes Music School, New York

The CHARLES W. McMANIS Company

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Rural Route No. 5

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For repairing, modernizing and enlarging pipe organs

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HILLIAR

OBITUARY NOTICES

These fellow-workers have finished their course, but their memories live on with us.

Charles Ives died May 19 in New York City, born Oct. 20, 1874, Danbury, Conn., graduated from Yale in 1898, studied organ with Dudley Buck, organist of various churches from 1888 to 1902, with Central Presbyterian, New York, 1900-02, was in the insurance business for many years, retired because of eye trouble, wrote many compositions including some for organ, among them Variations on America and Adeste Fidelis, two pieces in one cover, reviewed in March 1950; survived by his widow and daughter.

Claire L. Siegelack, June 3, 1954, New York City, born in New York City, organist of St. Thomas the Apostle Catholic Church 1914 to 1952, widow of John W. Siegelack, survived by three daughters.

Dr. Carl Wiesemann, May 30, Ridgewood, N.J., organist of Sacred Heart Catholic Church, Clifton, N.J., had his honorary Mus. Doc. in 1943 from Southern School of Fine Arts, born in Brooklyn, N.Y., salesman for the Allen electrotone, survived by his widow; no biographical facts available in any reference work on musicians.

RULES FOR CHORISTERS

Stolen from Crescendo, Philadelphia

(The Philadelphia fraternity has always been a shining example of friendliness for all professionals. We condense the following from the Philadelphia Guild's monthly bulletin, Crescendo. It was "found on the door of the music cabinet in an old-time gallery in Philadelphia" and was sent to Crescendo by Francke C. Morley.)

Introduction

I want to be a singer
And with the singers stand
To close my eyes to everything
And howl to beat the band!

Rules

1. Always come late.
2. Never study. To be able to sing G (in alto) through your nose is all that is necessary.
3. If you don't like the music as it is written, change it. The chances are the composer is dead anyhow.
4. Always keep your own time—with your head, hands, and feet; and shut your eyes to the director. Never look at him; if he is bashful you might disconcert him.
5. If you don't know the piece, sing anyhow.
6. Always hold the note at the end of the phrase as long as possible; the rests are placed there only because the printer ran

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Musical Director

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out of notes.

7. Pay no attention to marks of expression.
8. If anything goes wrong, blame it on the bass; they are big enough and ugly enough, and can stand it.

9. Hint to the women: it doesn't matter how much you sing anyway; it is more important to keep your hat on straight.

BEGGING AGAIN

A representative of the musicians' union again petitioned congress, June 9, 1954, for a hand-out for "musicians" whose work is not good enough to earn them a living. Lawrence Tibbett is quoted as saying 80% of "opera singers, dancers, and concert artists earn under \$2000, annually for work in that field." So now let all of us who are not good enough to earn all the money we want, hang together and extort it from congress; then we can go on being as incompetent as we like, for we'll still get a living. How stupid can we get?

PRIVATE LIVES

"At present I have a parakeet I'm teaching to talk."—Carl S. Fudge whom the army is now teaching lots of things at Fort Benning.

CARL S. FUDGE

He's in the army now, at Camp Rucker

"My local draftboard felt I should be working for the government rather than the S.M.D. degree in the School of Sacred Music. Here in this 136th infantry chapel we have a choir of about 45 men; I am the only real organist on the post—the other organists are all converted pianists for duration.

"I am in charge of the music for the sunrise service which includes the choirs of the

Eugene A. Farner

Harold Fink

Recitals

Tenafly

New Jersey

CHARLES H. FINNEY

A.B., MUS.M., F.A.G.O.

Chairman, Division of Music & Art

Houghton

New York

Norman Z. Fisher

M. S. M.

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First Presbyterian Church
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RECITALS

LECTURES

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M. S. M.

Organist-Director

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Harry H. Huber

M. Mus.

KANSAS WESLEYAN UNIVERSITY

University Methodist Church

Salina, Kansas

GILBERT MACFARLANE

Choirmaster - Organist

Christ Church Cathedral

LOUISVILLE, KENTUCKY

CYRIL BARKER

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Detroit Institute of Musical Art

(Affiliated with the University of Detroit)

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Martin W. Bush

F. A. G. O.

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Instruction

Robert Elmore

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Rittenhouse Square, Philadelphia

Ozark Baptist, Methodist, & Presbyterian churches, the choir from the 135th Infantry Regiment Chapel, and our choir, over 100 in the chorus and about 60 men from the 47th Division band.

"Sunday morning is rather hectic. I play for Stockade service at 8:00, have choir rehearsal at 9:00, Protestant service at 10:00, and go to Family Chapel for service at 11:00."

Here's the April 4 service:

Walond, Int. & Toccata G

Karg-Elert, Clair de Lune

(Call to Worship, Doxology, Invocation, Two Hymns, Lord's Prayer, Announcements, Offering.)

"All hail the power," Holden

(Prayer, Scripture.)

t. "Spirit of God," Neidlinger

(Sermon, Hymn, Benediction.)

August

MAEKELBERGHE

Detroit

Harold Mueller

F. A. G. O.

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ST. JOHN'S LUTHERAN COLLEGE
Winfield, Kansas

Marie Schumacher

SAINT PAUL'S CHURCH

Westfield, New Jersey

J. Sheldon Scott

Organist - Composer

THE FIRST CONGREGATIONAL CHURCH
Steubenville, Ohio

Marcello, Psalm 19

And here are some of the selections Mr. Fudge played on his Vesper Candlelight Recitals Dec. 13 & 20:

Bach, Sleepers Wake

Daquin, Noel & Variations

Purvis, Divinum Mysterium

Yon, Primitive Organ

Christmas in Sicily

Weaver, Squirrel

Karg-Elert, Clair de Lune

Bingham, Roulade

No organ in the chapel, only a Hammond electrotone.

ROBERT ELMORE

Series of four May recitals

The first and second were played May 27 & 28 in the First Baptist, Philadelphia, Pa., the third and fourth in Washington Memorial Chapel, Valley Forge, Pa.

*Messiaen's Ascension Suite

*Messiaen, Messe Pentecoste

Yon, Hymn of Glory

*Messiaen's Ascension Suite

Schubert, Litany

Bingham, Roulade

Yon, Hymn of Glory

Reubke's Sonata

*Bach, Toccata & Fugue Dm

Jesu Joy of Man's Desiring

Swinnen, Chinoiserie

Renzi, Toccata

Kreisler, Caprice Viennois;

Liebesfreud; The Old Refrain.

Yon, American Rhapsody

Clarence L. Seubold

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Charles Dodsley Walker

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BOSTON UNIVERSITY

Marsh Chapel

Harry B. Welliver

Director, Division of Music

STATE TEACHERS COLLEGE

Organist, First Lutheran Church

MINOT, NORTH DAKOTA

G. Russell Wing

M. S. M.

Organist and Director

First Congregational Church

La Grange, Illinois



ROBERT ELMORE

who sets the pace by using both Messiaen and Kreisler transcriptions in one compact series of recitals; if this keeps up, the public will one day like organ recitals.

"I suppose whoever cares for Messiaen won't like the Yon, and vice-versa, but still it's variety. The Hymn of Glory was played with Decoration Day in mind. In my Memorial Day program in Valley Forge last year I used the Bach Come Sweet Death, and I added it again this year as an extra. After the three Kreisler numbers I gave his Stars in My Eyes, as an extra.

"The fourth was really a 'Pops' program and the place was packed, people standing all around the edges. They loved it, though one of my pupils called me down for being too low-brow." Nothing like a teenager for innocent ignorance—witness the jumping they call dancing, the drum-hammering they think is music, the socialism they think is liberalism.

Mr. Elmore's one attempt to make people like the organ brought sufficient success to convince him—or so it should—that real music is still infinitely superior to note-writing exercises.

LIBERACE

virtually leaped to fame by making music & happiness synonymous; he staged a piano recital in Madison Square Garden, New York City—something no other contemporary pianist would dare undertake. Score one for Baldwin; the Baldwin is the only piano Liberace ever uses.

William H. Barnes

Mus. Doc.

Organ Architect

Recitals

Author of

'Contemporary American Organ'

(Five Editions)

8111 North St. Louis Avenue
Skokie, Illinois

CHURCH BUDGETS

Example from New York City

This is the 1954 budget announced late in 1953; this Church says "Tithing is urged, with 5% going to the church." But for \$20,000, income it suggests only 3% to the Church, 3% also for \$5000, incomes and \$3000. "Soaking the rich" was the invention of a political scoundrel, but it does seem none the less that a man of \$20,000, income might be expected to support the church by 5% of his income—if he finds his particular church worth it.

\$141,400. Total budget;
23,000. Clergy salaries, plus
3,000. "Entertainment allowance to rector,"
10,000. Office assistants, plus
10,000. "Living quarters," which makes
46,000. For all clergy purposes; plus
2,400. "Grant to ex-assistant";
11,000. Sextons;
4,000. Organist, plus
10,000. "Choir, etc.," which makes
46,000. All clergy purposes and
14,000. All music. Other items:
5,000. Church pension fund,
10,000. Upkeep, repairs, supplies,
9,000. Light, heat, etc.,
3,000. Telephone,
8,000. Diocesan assessment. And the money is expected to come from:
45,000. Pledges,
10,000. Pew rents,
6,000. Plate collections,
8,000. Easter offering,
16,000. Christmas offering,
17,650. Special gifts,
7,750. Income from investments,
4,000. "Donations from wedding and funeral fees."

The following items were increased over 1953: clergy, sextons, diocesan assessment, fuel, telephone, upkeep; these were reduced: office assistants, choir. The choir was reduced by \$4,000., biggest of all reductions. This deterioration was painfully obvious to a professional organist visiting the services before and after the cut, though he was at a loss to account for the difference until informed of the drastic budget-cut.

RICHMOND, VA.

Harold Warner organist is said to have repaired the 3m Wurlitzer installed in the Mosque in 1927; job took two years of his spare time and cost the City \$32.50 for parts & supplies. Mr. Warner and a helper having donated their time. Reginald Foort made some of his recordings on the revitalized organ. Blame all this on a newspaper, the Times-Dispatch; credit C. E. Grant for reporting.

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CONCEIT PERSONIFIED

Preachers love the spotlight

By chance the reports deal with newspaper advertisements of the services of May 16, 1954.

St. Louis, in the Post-Dispatch:

34 churches advertised, smallest space one column by 1", largest two columns by 6";

24 mentioned the preacher's name,

6 mentioned the organist's name.

New York, The New York Times:

96 churches advertised, all one-column and from 1/4" to 1 1/4";

87 mentioned the preacher's name,

4 mentioned the organist's name.

New York, The Journal-American:

73 churches advertised, about as in the New York Times;

60 mentioned the preacher's name,

3 mentioned the organist's name.

New York, Staten Island Advance:

24 churches advertised, all in one column 13" high, from 4 to 6 lines each;

15 mentioned the preacher's name,

— not even one mentioned the organist, but this newspaper probably pays more news attention in its Saturday editions covering church activities than any other, even going to the ridiculous extreme of naming the hymns. The conclusion? The preachers like to have their own names in print but forget to do unto others what they want others to do unto them.

Here are some of the sermon-topics, taken chiefly from St. Louis:

Satan Was Falling

Buddha the Enlightened One

How to Wash a Brain

Everythings that Are Nothings

Gone to Heaven or Moved to the Suburbs

The Scandal of Christianity

The Dynamic Beauty in Mathematics

The Confidential Clerk

Alcoholics Anonymous

If preachers use such eye-catching lines why can't organists, in recital but not in church, use ear-catching music for at least some of their programs?

WHAT THEY WANT

Survey by National Symphony Orchestra

The Washington orchestra sent a questionnaire to 10,000 persons on its mailing-list, works by 58 composers, plus 68 concertos. Out of the 10,000 came 819 replies —and people wonder why T.A.O. doesn't conduct a survey on this, that, and the other thing.

Anyway this survey showed favorites:

Beethoven, Symphonies 5, 7, 9

Brahms, Symphonies 1, 2, 3, 4

Franck's Symphony

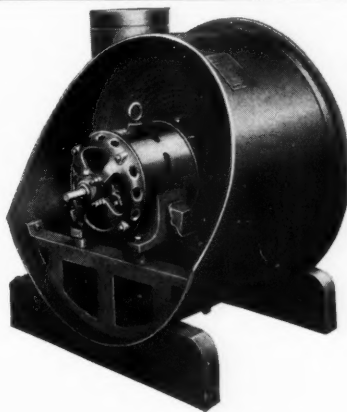
Handel's Water Music

Mozart, Symphonies 40, 41

Strauss, Rosenkavalier Suite

Bach's Brandenburg Concertos

Many didn't vote for Beethoven's Fifth because they didn't like it; half the audience would be highly pleased, a fourth would be indifferent, and the remaining fourth would be displeased. Close to 20% asked for "no more bromides . . . give the war-horses a rest . . . much less of the hackneyed."



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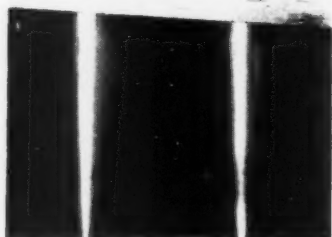
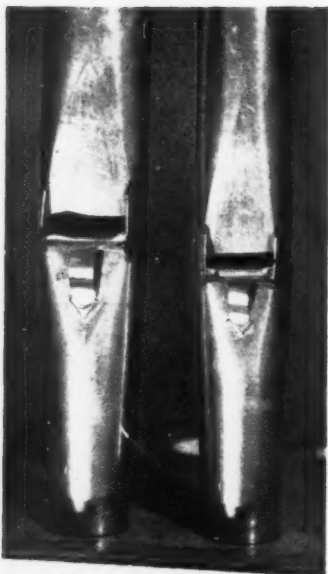
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227A

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IT'S YOUR GUESS

Hutchings made both these pipes of pure tin and Jean Pasquet photographed them. "Note the adjustable Frein Harmoniques," says he, calling them "French Beards." Both pipes are Cs and both are strings, Gamba on the left, Salicional on the right. Surprised? Probably you should be.

MRS. VIRGIL POSEY presented the "fifth annual recital" May 16 in Calvary Baptist, Jackson, Miss., using violinist, trumpeter, and contralto, herself playing Elmore's Speranza and Fletcher's Festival Toccata. "The concert was well attended and seemed to delight everyone. We decided to try several performers instead of one artist and it really works."

HUGH PORTER



School of Sacred Music
UNION THEOLOGICAL SEMINARY
New York

WESTMINSTER CHOIR

Dr. John Finley Williamson conducting
First Methodist and Trinity Reform-
ed, Canton, Ohio, presented the Westminster
Choir in the following concert, supported by
some 60 persons and firms:

Choir-piano-strings-trumpet

"Vespera Dominica," Mozart

Choir-piano-soprano

"Miriam's Song of Triumph," Schubert

Choir

"Norwegian Peasant Dance," Grieg

"Children's Song," Grieg

"The Impressario," Mozart

"Haste thee nymph," Handel

Choir and solo piano

"American Suite," Martin

Choir

"Sometimes I feel," Negro-ar.Scott

"I want Jesus to walk," Negro-ar.Lynn

"The Creation," Scott

"Let's have a square dance," Scott

"Sunrise Call," Scott

CARL WEINRICH RECITAL

Ladue Chapel, Ladue, Mo.

O. H. Jekel, who seems to spend most
of his time attending organ recitals, reports
on this one:

Buxtehude, Toccata & Fugue F

How Brightly Shines

Scarlati's Sonatas 1, 2, 3.

Bach, Three Choralpreludes

Prelude & Fugue Am

Shepherd, Fantasia on Garden Hymn

Haydn, Pieces for Mechanical Clock

Reger, Benedictus

Messiaen, Ascension Suite: Mvt. 3

"The recital was most enjoyable; I found
the educated noise of Messiaen interesting,
if not pleasant; you don't suppose I am
weakening, do you?"

HENRY L. HOKANS

has been appointed to All Saints, Worcester,
Mass., he was formerly with Village Congre-
gational, Whittinsville, recently with Old
South Church, Worcester.

Heinz Arnold

Mus.D., F.A.G.O.

RECITALS

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FERDINAND DUNKLEY

Program of music by American composers

Mr. Dunkley gave the following May
9 in Temple Sinai, New Orleans, La., spon-
sorship of the N.O.M.T.A.; an old organ
with new Austin console.

Bingham, Festal Song Rise Up
Thatcher, Kaddish

Clokey, Canyon Walls

Matthews, The Fountain

Parker, Eclogue

Diggle, Paean of Praise

Dunkley, Bayou Song

Titcomb, Cibavit Eos

Edmundson, Pax Vobiscum

Sowerby, A Joyous March

Foote, Tempo di Minuetto

Biggs, Toccata Deo Gratias

"The Temple organ is the best in the City,
so I was able to infuse lots of color."

CLARENCE MADER'S WORK

Reported by William A. Goldsworthy

For his March 30 program on the
new Aeolian-Skinner in Immanuel Baptist,
Long Beach, Calif., Mr. Mader played J. G. E.
Stehle's Finale from Saul, a Symphonic
Tone-Poem; published only two catalogue-
numbers away from the Reubke Sonata, it
sounds as though taken from the latter.
Thematic treatment almost exactly alike,
working-out practically the same, rhythms
& climaxes as though one had copied from
the other. Those who play the Reubke
should make comparison and be amazed as
we were.

The greatest event on the church-music
calendar of the past season on the west
coast was the performance of Mr. Mader's
one-act religious opera "The Death of Ste-
phen," in Immanuel Presbyterian, Los Ange-
les, where Mr. Mader plays. The Church
was crowded for three memorable presenta-
tions. Part of the chorus was in the rear
gallery, soloists, orchestra, and organ in
choirloft and on pulpit platform. The text
deals with Herod and Stephen, who was
stoned to death; but Herod himself also
saw a vision and repented, humbled in spirit.

About an hour is needed; story is beauti-
fully told and can be acted in any good-sized
church; suitable for any part of the Christ-
mas season, as it deals with a vision of the
Babe of Bethlehem. Any good chorus can
do it, but fine soloists and an orchestra are
also needed. Mr. Mader has certainly written
a good organ part; all organists will enjoy
it.

Here we have a vehicle that uses sing-
ing, playing, and acting, all at their best,
uniting them in the most musical & religious
work we have seen for church presentation.
We hope it can be made available in time for
next Christmas.

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GEORGE MARKEY
has been reappointed to the faculty of Peabody Conservatory, succeeding the late Richard Ross; he continues with the First Presbyterian, Newark, N.J., Westminster Choir College, and under the Colbert-LaBerge Concert Management.

LUTHER T. SPAYDE
used the following American compositions in his recitals on the 3-35 Kilgen, First Presbyterian, Independence, Mo., and 3-51 Wicks in Salem Evangelical, Higginsville, Mo., May 23 and June 6, 1954:
Clokey, Canyon Walls
Russell, Bells of St. Anne
Stebbins, In Summer
Yon, Primitive Organ

Richard Keys Biggs

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Claremont California

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Director-Emeritus and Member of Faculty
School of Sacred Music, Union Theological Seminary
NEW YORK CITY

Maurice Garabrant

M.S.M., F.T.C.L., MUS.DOC.
Organist and Director of Music
CHRIST CHURCH, CRANBROOK
BLOOMFIELD HILLS
MICHIGAN

Alfred Greenfield

Conductor
Oratorio Society of New York
Chairman, DEPARTMENT OF MUSIC
University College - New York University

KILGEN ORGAN CO.
announces the following contracts not hitherto reported:

Chicago, Ill., Salem Lutheran.
Decatur, Ga., First Baptist.
Fall River, Mass., St. Mary's Cathedral.
Lansing, Mich., Plymouth Congregational.
EVERGREEN, COLO.

Moller is installing an organ in July in memory of Winfred Douglas and the following service was given May 16 in St. Mark's Episcopal, the offering going to the Douglas Memorial Organ Fund:
Sowerby, St. Dunstan Choralprelude
Mag. & Nunc dimittis, D.M. Williams
Faithful souls, ar. Douglas
Deck thyself, ar. Douglas
I know that my Redeemer, Canniciari
Christ our blessed Savior, Schutz
Psalm 122, Sowerby
Praise to the Lord, Fryxell
Hawke, Andante

MONEY AGAIN

"Local electrotone man is chairman of an organ committee for a local church where they have a 3m needing repairs; they're trying to raise \$25,000. to do it, but he says, 'Where in the world can I interest the average person in giving that amount of money just to repair an organ, when 90% of the congregation would gladly settle for an electronic?'" Fortunately, it's the best of the electronics concerned, but till taxes and laborunion wages come down and hours go up, a good solution might be to buy that electrotone now and begin an organ fund at once, aiming at a rebuilt & enlarged organ ten years hence. That's where the professional organist can serve not only his church but his entire community; fight for organs if you want organs to support you.

CATHOLICS GAIN

According to the Official Catholic Directory for 1954, this first of all Christian churches now has "a population in the U. S. and its territories" of 31,648,424, increase of over a million over 1953.

"HYMN OF THE MONTH"

Edward Johe's First Congregational, Columbus, Ohio, evidently features in one of its printed 4-page calendars each month an item about a Hymn of the Month, that for Feb. 14, 1954, being "O God hear Thou the nation's prayer," music by Rowland W. Dunham of T.A.O. staff, text by I. Maurer.

REBUILDING ONE

Peace Lutheran, Chicago, wanted its old organ revitalized, so the men and women of the congregation were set to work doing the electro-pneumatic action and having a grand time of it; a newspaper gave them 3 pictures and 54" of report. Thanks to Mrs. George W. Haas for the clippings.

DAVID A. PIZARRO

of Mt. Vernon, N.Y., was one of the organists playing in the April 22-27 festival in Germany; his program included compositions by the Americans Kay, Donovan, Sessions, Piston, Porter. "This is the first year that any American music has been played at all."

FOR SALE

Two-manual modern Wicks organ, three ranks of pipes, console detached; suitable for small church or residence. Perfect condition in private home. R. Senior, 4201 Rose Hill Ave., Cincinnati 29, Ohio.

AUGUST MAEKELBERGHE
was featured in a short organ program in the midst of the commencement exercises of Mercy College School of Nursing, Detroit, Mich., playing, with the spotlight on him, Handel's Occasional Overture, Schubert's Ave Maria, his own Fantasia. It was dramatically managed and highly impressive.

H. WILLIAM HAWKE

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HOWARD KELSEY

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SAINT LOUIS 5, MO.

Edwin Arthur Kraft

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Organist and Choirmaster
TRINITY CATHEDRAL
Cleveland, Ohio
Head of the Organ Department
Cleveland Institute of Music

JOSEPH W. CLOKEY

ORGANIST — COMPOSER

Box 431 — Claremont — California

ORGANBUILDER IN
 Kilgen Organ Co. reports Eugene R. Kilgen listed in the 1954-5 edition of Who's Who in America, which is believed to be "only the second time that an American organ-builder has been so honored."

CHICAGO SHOW
 The 1954 Music Industry Trade Show, July 12-15, Chicago, Ill., lists among its exhibits the Allen electrotone, the Baldwin, Consonata, and Hammond electrotone; among percussion instruments, the Maas-Rowe line of Chimes, Carillons, Electronic Bells, etc.

CHARLES H. FINNEY
 was chairman for the Bach Festival in Houghton College, Houghton, N.Y., in a series of seven programs, April 28 to May 2.

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J. WILLIAM JONES

who has been appointed to organize and direct a church-music department in the University of Redlands, Redlands, Calif.; associated with him on the faculty will be Dr. Leslie P. Spelman and Margaret Whitney Dow. His University choir has announced Columbia recordings of anthems and hymns, the first planned to be ready at this time.

VACATION?

If you're leaving home for any reason or any length of time, please notify T.A.O. three weeks in advance, give exact dates of leaving & returning, with instructions to send the magazines to your temporary address, or hold them for your return. We'll take care of all the rest.

WILLIAM A. GOLDSWORTHY
 has moved from Palos Verdes Estates, Calif., to Santa Barbara, for these excuses: "We are 20 miles from L.A. and music, the traffic is terrific, parking-space hard to get, and fog during winter so thick. This is purely a residential place, the most beautiful we know. We have found a new place near the Mission, in the old section, only seven blocks from theaters, halls, and churches, and if we don't want to walk we can take a bus and be there in five minutes; if we don't want to use the car we don't have to." Treason. Mentions theaters first, churches last; says there's fog in California.

A COLLEGE TEACHER'S
 program, April 12, 1954, in the Presbyterian Church, Glens Falls, N.Y.:

Saint-Saens, Rhapsody 3
 Clokey, Pastorale
 Noble, Solemn Prelude
 Bach, Toccata C

Come Sweet Death
 Franck, Chorale Am
 Liszt, St. Francis & the Birds
 Birkby, Concert Etude—and the player was Arthur Birkby, teaching organ & composition in Westminster College, New Wilmington; says he, "I do my best to propagate the philosophy of making music a happy experience for all listeners."

DON'T GO

If you get an invitation to any White House function, don't go if you don't want to; says a report in the New York Times, 36% of the invited guests failed to show up for "the four big" Eisenhower functions and "most absentee guests didn't even bother to send regrets." This, concludes the Times report, is about average regardless of who lives in the White House.

WESTMINSTER PRESS
 announces publication of "collections of service music for adult choirs"; see review and advertising pages for details.

DR. & MRS. HAROLD GLEASON
 have gone abroad, visiting Bermuda, England, France, Holland, Belgium; Mrs. Gleason (Catharine Crozier) will give recitals in Bermuda and fill concert and broadcasting engagements in Europe.

H. FRANK BOZYAN
 long of Yale University music faculty has been appointed University organist and associate professor of organ.

RALPH H. BRIGHAM
 gave his 1000th prelude recital May 16 in his Second Congregational, Rockford, Ill., to which he was appointed in 1928, and the local newspaper gave him a 24" notice, including a 5x5 picture of himself at his 3m console.

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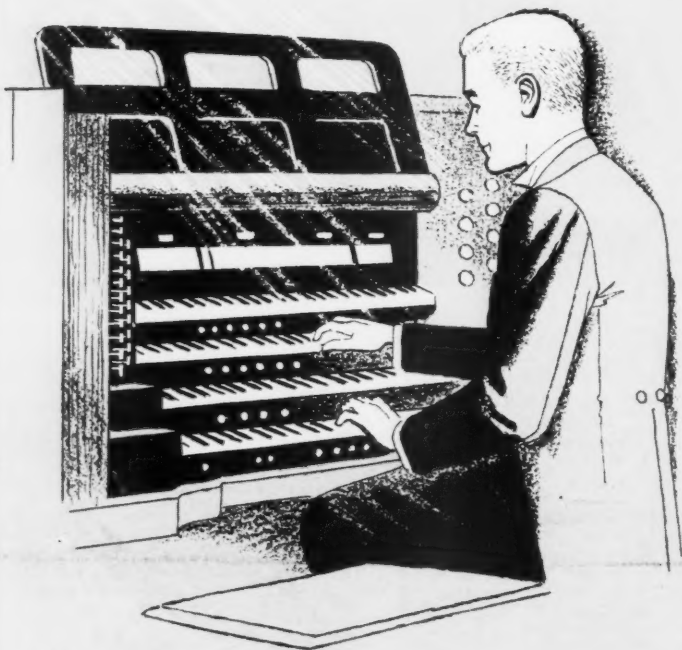
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